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THE AMERICAN HISTORY AND ENCYCLOPEDIA OF MUSIC

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COVENT GARDEN

The London home of Grand Opera. The original Covent Garden Theatre was built in 1732, and burned in 1808. It was rebuilt in 1809, but again burned in 1856. The present structure was erected in 1858. In its various existences the theatre has been the scene of every description of production, and not until 1847 was it converted strictly into an opera house. During the period from 1810 to 1824 Sir Henry Bishop was connected with it and was the means of bringing about numerous musical productions, original and otherwise. In 1826 Weber composed "Oberon" especially for Covent Garden, where it received enthusiastic approval on the first night, but grew to be almost ignored. The theatre was the scene of Mlle. Alboni's first appearance west of the Alps in 1847, and Adelina Patti in 1862 sang there on her first appearance in Europe.

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THE AMERICAN HISTORY AND ENCYCLOPEDIA
OF MUSIC

ORATORIOS AND MASSES

BY

JOSEPHINE THRALL

WITH

INTRODUCTION

BY

EDWARD DICKINSON

EDITOR

IRVING SQUIRE
Toledo
New York Chicago

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ORATORIO PERFORMANCE IN EUROPE AND AMERICA

EDWARD DICKINSON.

Music is the most social of the arts, not only because it is the most universally beloved, but also because it affords the largest opportunities for co-operation. Among the larger forms of musical art the one most largely enjoyed and encouraged by the people in general is the oratorio. This is explained by two reasons, viz., the prominence of the chorus, which unites in sympathetic emotional expression a large number of people; and second, the fact that the subject of the oratorio being almost invariably religious, and in most cases biblical, appeals to the deepest and most widely cherished human interests. Not only is the impulse pervading the chorus performers a social one, since they work not for pay but for the love of art and more or less consciously for religion, but the members of the audience are united for the time being in a common sentiment. The striking growth of the popularity of the oratorio in Europe and America during the past century or so is one of the most unmistakable signs of a steady diffusion of musical taste. The oratorio, as a composite form of art, drawing its forms, styles, ideals and methods of execution both from church music and the opera, combines some of the most impressive qualities of both. It is not bound to a ritual or restrained within the limits of the purely devotional, like the music of worship, but it shares the

grandeur, nobility and pathos of church music. It is free from the spectacular tendencies and the over-emphasis upon vocal virtuosity, which too often in the opera magnify the sensuous at the cost of the intellectual, and at the same time it gives scope for the variety of expression, the contrast of character and the direct personal appeal which impart to dramatic music its peculiar power. The lyric, the epic and dramatic unite for the evocation of an emotion which is kept by the nature of the subject within healthful and elevating channels. The thought of a trivial or sensational oratorio would involve a contradiction in terms. Even the secular oratorio and the cantata have never for an instant shown any inclination to degenerate. Performers and listeners come to the work in a mood of seriousness; musical enjoyment seems to minister to a still higher end. This commanding presence of the religious idea has no doubt often helped to popularize works whose sheer musical qualities would hardly suffice to maintain such prestige. Even works of undoubted artistic power, such as Handel's "Messiah," have owed their unshaken position more to their text and subject than to the beauty of their music. It would have been impossible for any opera or even any secular oratorio, however great its music, to take the place that is held by the "Messiah" in number of performances or in popular esteem. This fact of the supremacy of text and subject over music as a means of attraction may possibly act injuriously upon the development of the oratorio as an art form, since the composer knows that his musical genius will avail him little unless he can enlist the popular religious interest on his side. On the other hand, the fact that the oratorio gives opportunity for unlimited musical invention, and that a really fine work of this kind is sure of a wide adoption and a permanent success, will always serve as an encouragement to composers of lofty aims.

The opera can never enter into the life of the mass of art-loving people as the oratorio does. It is in its origin, history and essential nature an exclusive, aristocratic affair. It has the defects of its qualities, and these defects as well

as its qualities, will always prevent the musical drama from becoming what Wagner dreamed — an art form proceeding from the people and ministering to the people. Opera performances involve such a prodigious cost in the matter of singers, orchestra, scenery and equipment that the admission fees must be put at a figure that practically closes the opera-house doors to all but a small minority of the population. Since the opera is supported by the rich it must cater to their tastes, and these tastes, in most periods in opera history, have been detrimental to this form of art when judged from the highest point of view. The opera is exceedingly complex; vocal music, instrumental music, action and scenery are all attacking the perceptive faculties at the same instant. It is impossible to receive a number of simultaneous mental impressions with equal distinctness, and thus it follows that most people will give their attention to those impressions that require the least amount of intellectual effort, viz., the scenery, bodily movements, and the more obvious features of the music. Spectacularism and vocal display have been the ends towards which the opera has tended in the greater part of its history. The singer (emphasizing the sensuous element in his art), the decorator and the machinist, have been the ruling powers. No other contrivance of human ingenuity has equaled the opera in the production of superficial and transient fascinations. There are noble exceptions; reactions against the excess of sensationalism and levity have again and again appeared; but the question always abides whether the opera in its very constitution is not ill adapted for the diffusion of profound ideas and the cultivation of a sound and elevating poetic and musical taste on the part of the public.

From the most distracting of these disadvantages the oratorio is entirely free. In an oratorio performance there is no glamor of light and color. There are no panoplied warriors or agonizing lovers. The eye is at rest; only the ear is awake — and the imagination. The temptation of the opera composer to contrive something that is "effective"

theatrically has no power over the oratorio writer. (There is a distinction, we must observe, between the theatrical and the dramatic. The oratorio may be dramatic, it cannot be theatrical; the opera is often more theatrical than truly dramatic.) The oratorio composer writes in the interest of the chorus even more than in that of the soloist. The chorus has no vanity; it thinks not of personal display; it is without jealousy, it competes with no rival for popular applause. The pestilent "star system" has no existence in the oratorio. The solo singer finds himself in an atmosphere where the love of technical parade gives place to a desire for the worthy expression of high thoughts and noble emotions. The sensuous element, so conspicuous in the opera, is reduced in favor of the intellectual. The spirit that emanates from the oratorio unites more sympathetically with the moods and experiences of the common life.

The oratorio, at least in its higher development, has flourished in Germany, England and America, rather than in Italy and France. The genius of France and Italy is for the dramatic and pictorial. The abstractness and the colorlessness of the oratorio are not in accord with the popular taste. Germany, England and America are Protestant; religious music is free from clerical authority and tradition which would tend to restrict it in subject and treatment. Moreover, Protestantism gives free opportunity for congregational singing; in fact, the privilege of uniting their voices in the assembly and giving untrammeled expression to their religious emotions in song won hundreds of thousands to the cause of the Reformation. The practice of congregational song has powerfully promoted the democratic social spirit in the Protestant countries. This encouragement of a community of sentiment among all classes of men has powerfully affected the art of music in many ways. It is perhaps the chief of the various inspirations that have developed the oratorio and have given it the peculiar social position which it occupies. For a long time oratorios were performed by temporary bodies, composed of church choirs reinforced by

amateur lovers of religious music. Afterwards, in the majority of instances in the Nineteenth Century, permanent choral societies were organized for the specific purpose of performing oratorios, but in these instances church choirs have often formed the nucleus, and the sympathy and co-operation of the church-going class have been their strongest guarantee of permanence. In the oratorio productions commercial aims never obtrude themselves. The box office assumes no dictatorial powers. The aims are ideal — artistic, often religious, always consciously or unconsciously social. Historians tell us that large numbers of choral societies were founded in Germany and England in the Nineteenth Century for the express purpose of performing the oratorios of Handel and Haydn. Undoubtedly, but what gave occasion for the religious works of these masters? Certainly the instinctive recognition of the desire of a large section of the middle class for a form of musical art suited to their needs — a desire which the expensive, aristocratic and unnatural opera could not gratify; an art in its very nature pre-eminently suited for the portrayal of sentiments of a universal, profoundly human character. It was when Handel found the support of the nobility and fashionable society but a broken reed that he turned from the opera to the oratorio, and appealing to a public that still kept its finer instincts sound, recuperated his shattered fortunes and at the same time made a way in the world of art for works of an unprecedented dignity and pathos.

With the multiplication of choral societies came the musical festival. The great increase in choral forces which Handel's oratorios required as compared with the older Italian oratorios in which the chorus was slighted in favor of the solo aria, made it necessary that the small choirs and infant vocal societies should combine their forces if these giant works should be produced in an adequate manner. Then began the era of musical festivals on a large scale in Germany and England. The stimulus to these celebrations was doubtless given by the famous "Handel Commemora-

tion," held in Westminster Abbey, London (where Handel was buried), and in the Pantheon, in May and June, 1784. The chorus numbered two hundred and seventy-four, an unprecedented size in those days. Similar meetings were held in the Abbey in 1785, 1786, 1787, and 1791. The example was followed in Germany and Switzerland. Choral societies sprang up in many cities, a considerable number improvised for the express purpose of performing Haydn's "Creation" and "The Seasons." Co-operation in great festivals naturally followed. In certain instances these festivals themselves became permanent institutions, and with the powerful forces they assembled, the extraordinarily attractive power which musical performances on so grand a scale exercise, and the social, and we might even say, the patriotic enthusiasm inevitably aroused in the assemblage of great crowds of people for the purpose of a common enjoyment of musical masterpieces, these festivals have exerted a prodigious influence upon public musical taste and the creative power of composers. Many famous works have been written expressly for these occasions, notably Mendelssohn's "Elijah" for the Birmingham Festival of 1846. Among the most famous of these periodical celebrations are the Lower Rhine Festival, held alternately at Aix, Düsseldorf and Cologne (for which Mendelssohn's "St. Paul" was written in 1835); the Three Choirs Festival — Gloucester, Worcester and Hereford — founded in 1724; the Sons of the Clergy Festival — St. Paul's Cathedral — founded, 1709; the Triennial Handel Festival in the Crystal Palace, London; the triennial festivals at Birmingham, Norwich, Leeds, Liverpool, and Bristol; the annual festivals at York and Edinburgh; and in the United States the triennial festival of the Handel and Haydn Society of Boston, and the annual festivals at Cincinnati, Ohio, and Worcester, Mass. Occasional isolated festivals have also become historic, such as the monster Peace Jubilees under the lead of Patrick S. Gilmore in Boston in 1869 and 1872. In connection with the World's Fairs in London, Paris, Philadelphia, Chicago and St. Louis, solo performers, orchestras

and choruses have contributed their services to lend eclat to the occasion and to show forth the democratizing and socializing power of music in an age of commerce and scientific discovery.

It was inevitable that the oratorio should sooner or later take firm root in America. The peculiar nature of the oratorio as a moral and social force as I have described it, coupled with the peculiar social conditions, gave this form of art a freer access to the popular mind than any other. Music is not indigenous to this country; it is a transplantation, first from England, afterwards from Germany. Although the Puritans were only a minority of the settlers of this country, the Puritan spirit was so militant, so mentally energetic and so firmly founded upon some of the solidest essentials of character that it long remained the dominant power in all matters of intellect and morals. The Puritan temper was not favorable to any form of artistic enjoyment and certainly gave little encouragement to any kind of social song. Other English settlers showed an almost equal indifference, and it was not until after the War of the Revolution that any general popular demand for musical development was manifest. The asceticism which restricted church music to the baldest congregational psalm singing had already relaxed. Choirs were becoming more and more ambitious and proficient. The country singing school had become a highly esteemed institution in New England. Concerts of vocal and instrumental music ceased to be rarities. Philadelphia, so efficient in encouraging early American painting, was also side by side with Massachusetts in the practice of choral singing. A concert given in Philadelphia in 1786 was the most ambitious that had so far been known in America. There were two hundred and thirty vocal and fifty instrumental performers. In 1801 a part of Handel's " Messiah " was given in the hall of the University of Pennsylvania.

The establishment of choral societies in the United States was chiefly due to the same impulse that acted so strongly in a similar cause in Germany, viz., the desire to

perform the oratorios of Handel and Haydn. This fact is illustrated in the very name of the most famous of American vocal organizations. On Feb. 22, 1815, a musical jubilee in honor of the signing of the treaty of peace between the United States and Great Britain was held in Boston. Under the enthusiasm roused by this festival the Handel and Haydn Society was formed, March 30, 1815. Its first concert was given on Christmas Eve by a chorus of one hundred, assisted by a small orchestra and an organ. The first part was devoted to numbers from Haydn's "Creation" and parts II. and III. consisted of selections from the works of Handel. From that date the Handel and Haydn Society has been the chief promoter of the love of religious concert music in this country. Up to 1818 it programs were of a miscellaneous character, but at Christmas of that year the "Messiah" was performed entire, thus inaugurating an annual custom which has not failed from that day to this. The "Messiah" had been given in Trinity Church, New York, in 1770, 1771 and 1772, but whether these performances were complete is not known. The triennial festivals of the Handel and Haydn Society, already mentioned, have also been very influential events in the musical life of America. The glory of this noble society is shared by that of Carl Zerrahn, who was its conductor from 1854 to 1895, and who is to be placed beside Theodore Thomas in respect to high artistic ideals and practical influence.

Among other organizations which have held high the banner of religious choral music in this country are to be mentioned the New York Oratorio Society, founded and conducted by Dr. Leopold Damrosch in 1873, now conducted by Mr. Frank Damrosch; the Musical Fund Society of Philadelphia, founded in 1820; the Cecilia Society of Boston, and the Apollo Club of Cincinnati. In fact, the musical societies of this country are so numerous and so efficient that to single out any for special mention seems unjust to many others. One of the most notable movements in musical culture is the entrance of colleges into this honorable competition. Colleges

for men must of course call in the aid of outsiders in making up their choruses; in this respect co-educational institutions have a marked advantage. Such colleges as Yale, the University of Michigan, Oberlin, the University of California and others perhaps equally prominent give periodically, with the assistance of famous orchestras and professional soloists, oratorio performances of the highest order. One of the most significant movements in education at the present day is the establishment of music as an important item of the curriculum in colleges and high schools. Every year colleges are adding musical departments, and institutions which already possessed them are increasing the amount of the credit given to music among the studies that lead to the academic degree. In a large number of instances a college musical department means a college choral society and choral concerts; and even in high schools here and there such societies are forming and cantatas and oratorios are performed. The influence of all this upon popular musical taste needs no demonstration.

The oratorio rather than the opera is, as I have shown, the music of the people. There is, indeed, a much larger number of operas composed every year than oratorios, but they reach a very limited public, and in all but rare instances their duration is brief. We may not believe, as some writers hold, that the opera will eventually disappear, but the oratorio is destined, I am sure, to supply more and more the social want which its rival can never gratify. Says David Ffrangcon-Davies, the famous singer, in his fine book, "The Singing of the Future": "The brain of man, the upward journey once begun, has been separating him more and more from the lust of sheer sensuous emotionalism. Nature has already made brain superior to muscle; small wonder if her next task be the production of such a passion as shall have more of psychic than of physical propensities in it. The musician, of all people, will benefit by this advance, and so will operatic writers and singers. But even then, when this shall have come to pass, it will still be true that the loftier the theme,

the purer the music. Oratorio will continue to hold its own musically, and in the end will reward opera for its efforts in the direction of verisimilitude by absorbing and making it one with itself."

So far as present indications go, the opportunities for American composers in the larger forms are to be found especially in the domain of choral music. They will not write operas until there is a chance for them to be heard; and as long as our orchestras are composed of German players and led by German conductors there will be little hope for their symphonies. But choral societies are eager for works that are attractive and not too difficult, and the supply is not equal to the demand. The permanence of a good oratorio as compared with the ephemeral nature of the opera, also supplies an encouragement to the composer of ideal aims. The highest success awaits the musician who will give worthy expression to subjects and sentiments that embody the nobler traditions and the truly national impulses of the American people.

DEVELOPMENT OF ORATORIO

Castil-Blaze, speaking of the accidental invention of opera near the close of the Sixteenth Century, observes: "Thus Christopher Columbus endeavoring to discover Cathay by Cipango found America." His comparison is pertinent, for investigation has more than a tendency to indicate that opera sprang full-armored from the front of a desire characteristic of the time to return to the practices of the ancient Greeks and in this case to their musical plays. Plato and Aristotle were the Koran of the Medievalists and those who came a little later, but they had said tantalizingly little on the subject of music, and a company of Florentine gentlemen with leisure and the inclination to work for the artistic betterment of a naturally unclassical world, set for themselves the task of looking into the matter. The result, which they called opera, was the direct ancestor of the modern musical drama, and not as they fondly imagined, a revival of the ancient Hellenic entertainment.

Now, by a strange chance, at this very time in Rome, following the natural paths of evolution from the mystery and miracle plays of the Middle Ages, almost the same idea was taking definite form, but under the name of Oratorio. In truth, the more we look into the matter the more difficult becomes the task of pointing out any radical difference in form at least in the two new institutions whose establishment

lends such luster to the year 1600. Both employed the chorus and the newly invented aria and recitative, and in the plan of both were included acting, costume, scenery and the ballet. The only apparent distinction lay in the character of the subject matter, that of opera dealing with the loves and lives of the heroes of mythology, while oratorio concerned itself with the pointing of moral truth.

The youthful oratorio and opera for a time flourished side by side, composed by the same men, sharing the same processes of development. But gradually their ways diverged, opera tending more and more to the realistically dramatic, and oratorio farther and farther away from the stage, such adjuncts as the ballet being speedily dropped. The history of oratorio is indeed an affair of a few periods, in contrast to the opera with its many epochs and revolutions.

To attempt to trace the genealogy of oratorio from the beginning would be to grope after the first manifestation of the dramatic instinct which is innate in man and leads children to take such pleasure in pretending what is not — all of which is obviously unnecessary.

Burney, in his famous Eighteenth Century History of Music, remarks: "Every nation in Europe seems, in the first attempts at dramatic expression, to have had recourse to religious subjects," and during the Thirteenth and Fourteenth Centuries the rude representations of sacred subjects were common all over Europe, the first recorded spiritual comedy in Italy having been played in Padua in 1243. In the most natural fashion, the custom of associating music with them gradually came into being. Burney makes a lucid distinction in this wise: "An oratorio, in which the dialogue was spoken, and songs and choruses merely incidental, would be only a mystery, morality, or sacred tragedy; and an opera, declaimed, with occasional songs, a masque, or play with singing in it," and elsewhere he says, "An oratorio, or sacred drama, is but a mystery or morality in music."

St. Philip of Neri (1515-1595), founder of the congregation of the Priests of the Oratory, seems unconsciously to

have assisted the development of the form. Evidently the successful inculcation of the moral principle in the youthful mind was in the Sixteenth Century, as today, a matter calling for the exercise of diplomacy. The secular plays of Rome had become so degraded as to be a menace to public morals and this good man, wise in his day and generation, realized that the surest way to lure the straying feet of the Roman youths into safer paths was to provide a counter attraction. This at first consisted of songs and psalms in the oratory, but soon a plan was devised whereby the Scriptures were presented in such sugar-coated form that their identity was scarcely suspected. Taking his idea from the ancient plays, St. Philip had some of the most entertaining of the stories of Holy Writ put into verse and set to music by good composers. Favorite subjects were the Good Samaritan, Job and his Friends, the Prodigal Son, and Tobit and the Angels. The plan was thoroughly successful, and to quote from the chronicle, "Such curiosity was excited by the performance of the first part that there was no danger during the sermon that any of the hearers would retire before they had heard the second." It is a tradition, more or less contradicted, that these, because they were presented in the chapel or oratory, were called oratorios, which appelation is thus in itself no more enlightening than "opera."

The first of them were given about the middle of the Sixteenth Century, and as the years went by they grew in plan and effectiveness. A few years after the death of St. Philip, Emilio del Cavalieri, with the noble lady Laura Giudiccioni for his collaborator, composed an ambitious work called La Rappresentazione di Animo e di Corpo (The Body and the Soul), destined because of the use of the new forms, among them the very dramatic recitative, to go down in history as the first true oratorio.

Cavalieri, who was one of the most talented of the composers of his day, and who, during his residence in Florence in the service of the Medici, rejoiced in the title of "Inspector General of Artists," probably never had the satisfaction of

witnessing a performance of his greatest work, as he is believed to have died a short time previously. This, like its predecessors, was presented in the oratory of the Church of Santa Maria della Vallicella.

Let us glance at the first of the oratorios. The principal characters of Donna Giudiccioni's allegory were Time, Human Life, the World, Pleasure, the Intellect, the Soul, the Body, and the two youths who recited the prologue. The orchestra was composed of a double lyre, a harpsichord, a large or double guitar, and two flutes. There were ninety numbers. We are enabled to obtain a clear idea of the affair by the remarkably full and sometimes rather startling instructions left by the composer:

"1. The words should be printed, with the verses correctly arranged, the scenes numbered, and characters of the interlocutors specified.

"2. Instead of the overture, or symphony, to modern musical dramas, a madrigal is recommended as a full piece, with all the voice parts doubled, and a great number of instruments.

"3. When the curtain rises, two youths, who recite the prologue, appear on the stage, and when they have done, Time, one of the characters in this morality, comes on, and has the note with which he is to begin given him by the instrumental performers behind the scenes.

"4. The chorus is to have a place alotted them on the stage, part sitting and part standing, in sight of the principal characters. And when they sing, they are to rise and be in motion, with proper gestures.

"5. Pleasure, another imaginary character, with two companions, are to have instruments in their hands, on which they are to play while they sing, and perform the ritornels.

"6. Il Corpo (the Body), when these words are uttered: 'Si che hormai alma mia' ('If therefore ever my soul'), etc., may throw away some of his ornaments: as his gold collar, feathers from his hat, etc.

"7. The World, and Human Life in particular, are to be very gaily and richly dressed; and when they are divested of their trappings, to appear very poor and wretched; and at length dead carcasses.

"8. The symphonies and ritornels may be played by a great number of instruments; and if a violin should play the principal part it would have a very good effect.

"9. The performance may be finished with or without a dance. If without, the last chorus is to be doubled in all its parts, vocal and instrumental. These shall succeed other grave steps and figures of the solemn kind. During the ritornels the four principal dancers are to perform a ballet, 'enlivened with capers or enterchats,' without singing. And this, after each stanza, always varying the steps of the dance; and the four principal dancers may sometimes use the galiard, sometimes the canary, and sometimes the courant step, which will do very well in the ritornels.

"10. The stanzas of the ballet are to be sung and played by all the performers within and without."

The destiny of the opera inaugurated by Peri and Caccini fell into the capable hands of Claudio Monteverde, and in the enthusiasm engendered by the brilliant and pleasing lyrical dramas which came from his fertile pen, oratorio was pretty well forgotten for a number of years, the mantle of Cavalieri having seemingly fallen upon no waiting shoulders.

But shining out of the middle of the century we find the "Querimonia di S. Maria Maddaléna" ("The lament of Mary Magdalene"), by Domenico Mazzocchi (1590-1650), an oratorio said to have been so beautiful that it left all who heard it in tears.

Giacomo Carissimi (1604-1674) is the next important name connected with the history of oratorio. In addition to his unique distinction of writing quite the last of L'Homme Armé masses, he was one of the most graceful and elegant of the composers of his time. He did his most successful work in this field, and many of his oratorios are extant, such as "The Plaint of the Lost," "The Story of Job," "Bel-

shazzar," "David and Jonathan," "Abraham and Isaac," "Jephthah" (possibly his masterpiece), "The Last Judgment," "Job and Jonas," these works for many years serving as models for lesser men. Carissimi had a glimpse of the hitherto undiscovered possibility of the chorus, but his chief contribution to progress was his development of the recitative. Even in his day the spectacular aspect of the oratorio began to lose importance, and to take the place of scenery and action, a personage called the Narrator or Historius was devised to relate certain explanatory portions their absence made necessary.

The most distinguished of all those who preceded Bach was Alessandro Scarlatti (1659-1725), the first of a musical family recalling, though by no means rivaling, the Bachs as exponents of the power of heredity. Scarlatti was versatile, working with equal distinction in opera, oratorio and cantata. "The sacrifice of Abraham" and "The Martyrdom of Saint Theodosia" are the titles of two of the most famous of his sacred works. Though they may have failed to achieve the religious spirit, being sometimes indeed disfigured by rather flippant devices, Scarlatti released the aria from the shackles of conventionality and sent it to take its place beside the purified recitative of Carissimi as an important and expressive factor in oratorio.

Contemporary with him was Alessandro Stradella (1645—?), of melodramatic memory, whose choral ideas were even broader than Carissimi's and whose "Saint John the Baptist" is beautiful enough to have overcome the hardened assassins sent by his rival in love to destroy him, even if a skeptical world is inclined to doubt the tale.

It is now that the native home of oratorio ceases to be the scene of its growth and development, this shifting to other lands. In Italy the skirts of Progress, rustling by, scarcely touch it as she passes.

Meantime, in Germany, from that certain class of the old plays which chose for its text incidents in the life of Christ, and of which the present Passion Play at Oberammergau is

an idealized survival, there was developing the Passion music which was destined to change the very fiber and being of oratorio. The custom of presenting the Passion in dramatic guise can be traced almost to the beginning of the Christian era, an early instance being that of St. Gregory Nazianzen (330-390), who gave the story of our Lord's last hours in the form of a Greek tragedy with commenting choruses such as were associated with the plays of Sophocles. During the Middle Ages, when the Scriptures were still in Latin and Hebrew and the common people utterly unlearned, in order to make the story of the sacrifice plain to them, the priests brought about the custom of saying with dramatic action, and in course of time singing, the four different versions of the Passion on four days of Holy Week. Those ecclesiastics who figured prominently in the presentation were called the Deacons of the Passion. Spitta, Bach's biographer, explains that "one priest sang the narrative portion, a second the words of Christ, a third those of the other individuals, while the utterances of the populace (the crowd or turba), were repeated by the choir." He also describes an interesting phase of the custom in the following paragraph: "The Passion plays were so conducted, in many parts of Germany, that only a preliminary portion was performed in the church, while the principal action was played in a procession, arranged to go to a raised spot outside the church, called the Calvary or Hill of the Cross. This procession was planned on the biblical narrative of the progress to the Cross, the different personages, distinguished by their clothes or by emblems, among them a representative of Christ with the Cross, marched in traditional order, chanting hymns of lamentation. At certain spots the procession halted and performed the more dramatic scenes."

At the close of the Reformation, the practice was kept up in the Protestant Church with which it came to be associated. During the Sixteenth and Seventeenth Centuries these Passion settings were turned out in great numbers. All of them at first in plain-song, they at no time differed greatly

from each other, and no composer thought of departing from the conventional plan which decreed among other things that the narrator or evangelist should take the tenor part, the bass that of Christ, and the other characters be assigned to the alto.

One of the most prolific of the early German writers of Passion music was Heinrich Schütz (1585-1672), sometimes called the "Father of German music," who in 1615 became chapelmaster at the court of the Elector of Saxony in Dresden. His first Passion music was not written until thirty years after this date. Schütz had a divided heart, and although he endeavored to be loyal to immemorial custom, he was by no means unaware of the forward movement and experimented discreetly with the vocal solo, the instrumental accompaniment, and the dramatic chorus, still clinging, however, for the most part, to plain-song.

An innovation of great importance introduced at this time and one which was used by Schütz was the addition of the chorale or hymn, a thoroughly German growth which had its root in the very folk-song itself. These were intended to be sung by the people, the effect of congregational singing at once being observed to be wholesome and inspiriting. Sometimes more than thirty chorales were used in one Passion setting.

In truth, all the Germans contemporary or following wrote Passion music, even the young Handel before he left for his Italian visit giving his energies to such an effort. Important among the number were Mattheson and Sebastiani, who was the first to eschew the Gregorian setting; and even Reinhard Keiser, with his record of one hundred and sixteen operas, found time to contribute numerous sacred works of this kind to the output, even appearing with an innovation in his hands, the introduction of "certain pious reflections upon the progress of the sacred narrative," which had the honor to be adopted by everybody who followed.

It is not difficult to believe that the boundary line between opera and oratorio during Keiser's musical régime

in Hamburg was not very distinct, and shocking as it may seem, it was not unknown to introduce the comic element, this being usually supplied by a peddler of ointment (for whom there is no authority in the Scriptures), and Malthus, the servant, whose ear Peter cut off.

During this preliminary development the Italian melody in the form of aria and recitative had wafted across the German frontier where organ music and the chorale in its simplest form were flourishing. The history of oratorio is now dignified by the influence of one who was to effect a reconciliation between those alien elements, and wed them in the perfection of the Passion setting. This is Johann Sebastian Bach (1685-1750), of whose works Rubinstein has since predicted with no danger of being considered extravagant, "A time will come when it will be said of him, as of Homer, 'this was not written by one but by many.'"

Some one has said that the idea of writing a Passion setting was first suggested to Bach by Dr. Salomo Deyling, superintendent of the diocese at Leipsic, though it seems scarcely credible that such an idea did not occur naturally to any young composer of that day. In Leipsic, by the way, it had been the custom for many years to sing the "Passion according to St. Matthew" on Palm Sunday. It was divided into two portions with the sermon intermediate, and the interest of the congregation was increased by the general singing of chorales.

The illustrious cantor of Leipsic is said to have written five Passion settings in the course of his lifetime, but all trace of two of them has been lost. His "Passion according to St. John" would be the greatest work of the kind in existence had he not written another, but even it is dwarfed by comparison with that according to St. Matthew, which outtops in spirituality, nobility and beauty all other Passions ever written. It is a sublime masterpiece rarely near perfection. The narrative is delivered by the evangelist, the parts of the chief characters are given as solos, and there are arias, choruses, double choruses, and chorales. Bach is unmatched in

the use of chorales; as he employs them they are usually written in four parts, harmonized simply, but with exquisite variety. And as to the choruses, there is nothing comparable in church music.

The effect of this majestic work upon other composers was fairly paralyzing, and since the production of the "Passion according to St. Matthew" no one, with the single exception of Karl Heinrich Graun (1701-1759), whose "Der Tod Jesu" ("The death of Jesus") has been performed annually in Berlin on Passion Week since 1755, has had the temerity to attempt this kind of work.

In addition to the five Passions, Bach wrote the famous Christmas Oratorio, the Ascension Oratorio, and two hundred and ninety-seven cantatas, which are virtually short oratorios.

In Germany the Passion finishes its career, and the oratorio ever moving westward for its growth is taken to England, where, under George Frederick Handel (1685-1759), it finds the form which we know today. Bach and Handel — the lives of the two present at once so many striking similarities and contrasts that it is a strong test of character to refrain from enumerating the list. Both were born in the spring of the year 1685. Both were German by birth and ancestry; both of them were notoriously hasty in temper, and both of them endured blindness before they died. Bach at eighteen became organist at the Church of Arnstadt at a salary of $45 a year. Handel at the same age proved his superior financial acumen by commanding five dollars more per annum for similar services at the cathedral at Halle. Bach's family took it as a matter of course that he should follow music as a vocation. Handel was strenuously opposed by a disgusted father. Handel was a bachelor; Bach had two wives and twenty children. Handel was a thorough man of the world, and his life was full of incident. Bach's life was spent in obscurity and was so eventless that his disappointment over his failure to meet Handel, apparently owing to the latter's indifference, almost assumes the importance of

an episode. Handel was lionized during his lifetime and counted the foremost composer of the world, his contemporary, Gluck, voicing public opinion when he said, "I look upon Handel with reverential awe, as the inspired master of our art." But there is a growing inclination to name before him a great triad of immortals of whom Bach is one. Bach's contemporaries had no suspicion of the breadth of his genius, but each year gives his name new luster.

Handel's first love was not oratorio. He wrote over forty operas of the conventional pattern before he began his real career. For years he ruled the lyric stage in London, looked to by fashionable society for its smartest amusement, managing the finances of the Royal Academy of Music as well as composing for it, selecting his singers from the best in Europe and merrily sending to Naples for a voice if he wished to write an aria with an especially high note in it. Probably no one, least of all the Great Expatriate, suspected that he would one day turn to oratorio, and gain his surest title to immortality therefrom. In truth, Providence worked in mysterious ways for the making of the greatest of the oratorio writers. One method employed was the rather unpleasant one of causing him to fall out with the aristocracy, and as may be deduced from his attitude in the Buononcini feud, he was not the man to take extra measures to placate his enemies. A rival opera company with aristocratic patronage was formed, but both failed, and Handel found himself not only bankrupt but broken in health. Probably it was not so much that the public was incensed at Handel as that it was becoming, without knowing it, thoroughly tired of the emptiness and inanity of the opera. Jaded senses refused to thrill even though the soprano might trill on one small syllable for fifteen bars at a time. Handel was snubbed and persecuted; still, when leaders of fashion pointedly give large tea parties and get up sets at cards whenever a man's entertainments are advertised, he should not despair, for he is not forgotten, and the flattery is the sincerest in the world. Even

in his least prosperous days Handel was recognized as a man of genius, and appreciated by great men, such as Pope, Gay, Fielding, Hogarth, Smollett, Arbuthnot and others. He was himself one of the goodly fellowship who make the piquant story of English society in the days of the first two Georges well worth the reading.

Handel was no dreamer, and he was not above putting his ear to the ground when it came to public opinion. He had his first inkling of the fact that England was by nature predisposed to oratorio during a certain Lenten season when, opera being tabooed as belonging to "the world, the flesh and the devil," a sacred work was presented and favorably received. Handel's first oratorio, "Esther," had been written in 1720 when he was in the service of the Duke of Chandos, but this was not produced publicly until 1733 (with scenery, dresses and action), and one may safely refer to it as quite the first work of the kind to be produced in the Island which now numbers among its sobriquets, "The Land of the Oratorio."

Not until 1739 did Handel abdicate his one-time kingdom, the stage (with some regret, it is true), and begin that magnificent series of choral works with whose fame the world is still ringing. First came "Saul" (1739) and "Israel in Egypt" (1739), and following in stately procession until almost the end of his life, the "Messiah" (1742), "Samson" (1743), "Hercules" (1745), "Belshazzar (1745), the Occasional Oratorio (1746), "Judas Maccabæus" (1747), "Alexander Balus" (1748), "Judas" (1748), "Solomon" (1749), "Susanna" (1749), "Theodora" (1750), "Jephtha" (1752), "The Triumph of Time and Truth" (1757). England at first endured very politely, forthwith pitied herself for not having known oratorio before, and then embraced the new idol with all her heart and soul and evidently for all time. An item in Faulkner's Journal (Dublin) for March 12, 1743, indicates the trend affairs were taking. "The new oratorio (called Samson) which he composed since he left the Island, has been per-

formed four times to more crowded audiences than ever were seen; more people being turned away for want of room each night than hath been at the Italian opera." And Horace Walpole, writing that same season, announces "Handel has set up an oratorio against the opera, and succeeds."

One of the strangest features of the case is that in the twenty years in which Handel was producing his oratorios, he maintained a monopoly of the field, there being no record of a single formidable rival to enter the lists against him. And quite as remarkable is the fact that since that time not a single oratorio has been written which has been able to find the public heart as the "Messiah," and in truth a full half dozen of these mighty works retain their pristine freshness after one hundred and fifty years.

The oratorios of Handel were very different from the ecclesiastical works of Bach. As Handel conceived the oratorio it resembled its Italian forbears. At the same time it could not have been possible without the early German training he received in the same school as Bach. He had a foundation of unwavering technic upon which to build, and the magnificent choruses upon which his fame principally rests find no prototype in the works of Carissimi and Stradella. Handel added nothing really new, nothing which had originated in himself, but the form resulting from this fusion is the oratorio as we know it today, and it is a satisfaction to discern that in the progress from Cavalieri down through the Passion music nothing essential has been lost.

Not until thirty-five years after the death of Handel was there any important contribution to oratorio. It came then in two German works, composed by that singularly simple and amiable man, Joseph Haydn (1732-1809), which were inspired by a production of the "Messiah." Haydn was an old man at the time he wrote his greatest work, the "Creation" (1796), but he was well supported by his own earnest piety and the memory of Handel's choruses. To a

second work the "Seasons" (1801), almost equally fine in its way, he was urged by Baron Van Swieten, his librettist, of whom he seems to have been half afraid as a school-boy of an exacting master, and there would have been three instead of two of these works had not death interfered. The Haydn oratorios have a sprightly and light-hearted character which has not escaped criticism, but some innate good has kept them new and delightful for over a century. They contain some very modern touches, such as the imitation of the grasshopper in "Summer" in the "Seasons." Bombet, a contemporary Frenchman, remarks with some irritation: "The critics objected to 'The Four Seasons,' that it contained even fewer airs than 'The Creation,' and said that it was a piece of instrumental music with a vocal accompaniment. The author was growing old. He is also accused, ridiculously enough in my opinion, of having introduced a little gaiety into a serious subject. And why is it serious? Because it is called an oratorio."

It may be mentioned in passing that there are several of the immortals to whom the oratorio did not appeal. It seems to be the one form which has missed the influence of Mozart. Beethoven wrote one oratorio, "Christ on the Mount of Olives," but his heart evidently was not in his work, and it is as near commonplace as it is possible for the mighty Ludwig to be. Wagner wrote a solitary work of this character. "Das Liebesmahl der Apostle" ("The love-feast of the Apostles"), which in no way added to his fame.

In the early Nineteenth Century all other musical forms were forced into the background by the rejuvenated but not reformed Italian opera. In Italy the opera engaged the affections of composers and public to the exclusion of everything else, and a merry quintet, consisting of Rossini, Bellini, Donizetti, Mercadante and Pacini, turned out between them something like two hundred and fifty works of this class, which were in course of time exported and warmly received in all the European centers. It was a time when musical frivolity and show flourished side by side with the same

kind of sentimentality which adored wax flowers and languishing ladies. "Il Bel Canto," crowned queen of the carnival, pirouetted with graceful abandon upon a shaky platform of bad instrumentation, careless technic, and an utter disregard of the relation between the sound and the sense, which was rather more likely than otherwise to paint despair in lilting measures, and joy as though "steeped to the lips in misery."

Merely to read the history of opera at this time sings in the ears like the measures of a mazurka. In Paris, Meyerbeer exploited grand opera and the world went mad over a more ambitious spectacle than it had ever before even dreamed of. Wagner was writing the "Flying Dutchman" in his garret in a city gaily oblivious of him. In Germany Weber and Spohr set in motion the far-reaching romantic movement in opera with such flesh and blood works as "Der Freischütz," "Oberon," "Euryanthe," and "Jessonda." It was distinctly the day of opera, and oratorio was well-nigh forgotten. There was no room for the sober, solid fugue beside the glittering aria, and the heroes of the Old Testament were dull and undiverting in comparison with the lively intriguing barbers, love-sick maidens who walked in their sleep, and mad brides who rushed from the nuptial chamber with dripping daggers in their hands. The old still reigned, but faint outlines of new ideals and nebulous reforms were visible on the horizon.

Almost the only oratorios of lasting value produced during this time were those of Ludwig Spohr (1784-1859). "The Last Judgment," written in 1826, is his masterpiece, and others of importance are "Des Heilands letzte Stunden (1835), called "Calvary" in England, and "The Fall of Babylon" in 1842. These were of excellent workmanship and contained numerous fine choruses of the type of "Destroyed is Babylon the Mighty." They have always been popular in oratorio-singing countries.

It remained for Felix Mendelssohn Bartholdy (1809-1847) to write the most thoroughly satisfactory oratorios

after Haydn's "Creation," and through them to accomplish a general revival of chorus writing and chorus singing. This young man, in many respects the most captivating personality which has entered into the history of oratorio, introduced himself to the world at seventeen with a marvelously fine "Overture to the Midsummer Night's Dream," which has been called "the happiest piece of descriptive music of our time," and at twenty brought forth from the dusty archives of the Thomaskirche at Leipsic, Bach's "Passion according to St. Matthew," which had lain there forgotten for over a century. It seems to have been the especial province of Mendelssohn always to be charming, and not the least pleasing of the roles in which we find him is this — a fairy prince, "the Magic Music in his heart," breaking through the enchanted hedge of forgetfulness and prejudice to awaken with the kiss of appreciation this sublime masterpiece sleeping

> "Till the hundred summers die,
> And thought and time be born again."

Mendelssohn before his untimely death added several fine choral works to the number truly loved and understood by the people. "St. Paul" and "Elijah" are oratorios of the typical sort, and he was engaged upon a most promising third entitled "Christus" at the time of his demise. "The Hymn of Praise" is a choral work of more reflective character than the other.

For all his worship of Bach and Handel, Mendelssohn was keenly alive to the tendencies of the time. Appearing very clearly in his works is a closer relation between the words and the music, a disposition to write with the concert hall rather than the church in mind, and the granting of far greater importance to the orchestration than his predecessors had done. From Bach he adopted with much success the use of the German chorale. Though he emulates Handel in the massing of his choral forces, he displays a whole century's gain over his predecessor in his manage-

ment of the orchestra. Much of the success which has attended the Mendelssohn oratorios is due to their attractive dramatic quality. Some critics are fond of declaring them nothing more or less than religious operas given without theatrical accessories, and "Elijah" is in very truth probably the most dramatic oratorio ever written. Mendelssohn's works were given at the great English festivals, and he effected almost as complete a conquest of that country as Handel had done before him. But all proverbs to the contrary, he was idolized as completely in his own country, and Berlioz, who had met him while visiting in Germany and with whom he had exchanged batons, inquires whimsically in a letter home, "Is it not true that their creed is, 'There is one Bach and Mendelssohn is his prophet?'" Mendelssohn was by nature well-endowed for the composition of works of the character under consideration, and his earnestness and sincerity are adorably manifest in a letter sent by him when in Italy to his friend Edouard Devrient. Devrient it seems had written to him, in jest quoting Schiller's line in "Don Carlos," "Two and twenty years and nothing done for immortality;" reminding him that composing psalms and chorales, even if they did recall Sebastian Bach, would bring him no fame and suggesting an opera.

Mendelssohn took it quite seriously and replied as follows: "You reproach me that I am twenty-two and not yet famous. To this I can answer nothing; but if it had been the will of God that at twenty-two I should be famous, then famous I most likely should be. I cannot help it, for I compose as little with a view to becoming famous, as of becoming a Kapellmeister. It would be delightful to be both, but as long as I am not positively starving, I look upon it as my duty to compose just how and what my heart indites, and to leave the effect it will make to him who takes heed of greater and better things. As time goes on I think more deeply and sincerely of that — to write only as I feel, to have less regard than ever to outward results, and when I have produced a piece that has flowed from my

heart — whether it is afterward to bring me fame, honors, orders, or snuff-boxes does not concern me."

One of the best known of Mendelssohn's several disciples is Niels Gade (1817-1890), the Norwegian, a graceful and truly gifted writer whose works are exceedingly popular.

The chief choral works of Robert Schumann (1810-1856) are "Paradise and the Peri" (1843) and "Scenes from Goethe's "Faust" (1844-1853), and they contain some of his finest music. Franz Schubert (1797-1828) wrote several melodious works of this character.

For a good many years the oratorio enjoyed no unusual favor in France, possibly owing to a national predilection for the drama and the dance. Nevertheless, that master of the orchestra, Hector Berlioz (1803-1869) contributed one of the most famous of choral works, "The Damnation of Faust" (1846), which is a hybrid affair partaking of the qualities of the opera, the oratorio and the cantata, and one true oratorio, a sacred trilogy, entitled the "Infancy of Christ." The latter's second part, the "Flight into Egypt," was written some time before the rest, and began its career as a practical joke of the Thomas Chatterton variety. Berlioz with graphic descriptions of the sorry state of the parchment and his difficulty in deciphering the ancient notation, presented it to a much edified world as a Seventeenth Century composition unearthed during excavations at La Saint-Chapelle. The pith of the joke lies in the fact that the public was quite unsuspicious, notwithstanding that the music was utterly unlike any achievement of the Seventeenth Century.

Two works which are recommended to the public by their melodiousness, and which are in truth almost as famous in their way as the composer's operas, were produced by Charles Gounod (1818-1893) in his later years. These, the "Redemption" (1882) and "Mors et Vita" were inspired by a residence in England and a frequent hearing of English oratorio. Gounod's works were produced at English festivals and the same generous appreciation bestowed

upon this foreigner as Handel and Mendelssohn had enjoyed before him. It is by no means astonishing that the works of this man so eminently well fitted by nature for the writing of opera should not be entirely exempt from traces of the theatrical.

Latterly some of the most notable work in oratorio as in opera has been done by Frenchmen. The chorus writing of César Franck (1822-1890) is entitled to rank among the best of the last one hundred years. He has put numerous biblical scenes into short oratorios, such as the stories of Ruth and Rebecca, but the "Beatitudes" is by all odds his masterpiece. Massenet and Saint-Saëns are other Frenchmen who have labored successfully in this field. Claude Debussy (1862), whose "Pelleas et Melisande" is one of the most discussed of the recent operas, is well represented in oratorio. His setting of Rosetti's "Blessed Damosel" gives the same respectful attention to the female chorus that Bruch in his works gives to the male. The last word in oratorio has indeed come from France in "The Children's Crusade" (1905), a "musical legend" composed by Gabriel Pierné (1863). The story of the strangest and most pathetic of the crusades has been told with charming grace and originality which are more than matched in the naïve and melodious score. It is frequently sung with the assistance of great choruses of children.

Anton Rubinstein (1830-1894) was a would-be reformer of oratorio, but the part he played in its history is almost pathetically futile. He was possessed with the conviction that the customary method of presenting oratorio without acting or stage accessories was cold and inadequate, not to say incongruous, and he spent much of his life trying to bring the rest of the world to his point of view. He wrote his oratorios, among which the "Tower of Babel" stands out conspicuously, with the idea of presenting them as sacred operas. Rubinstein himself said in a publication of his views on the subject: "Thinking of the stage I wrote my 'Paradise Lost,' then remodeled it for the concert

hall as an oratorio, and finally, instigated by the idea which I have given up, I gave it the dramatic form of sacred opera. The same thing was done with the 'Tower of Babel,' and as I do not even now give up the hope that my plan will earlier or later be taken up, I am writing in this way my 'Cain and Abel,' 'Sulamith,' 'Moses,' 'Christus,'—whether the day of representation comes or not is no matter."

It is indeed difficult to find in the affair a vital issue. The necessity of merging the two forms, opera and oratorio, when there is ample room in the world for both, and decided preference for both the spectacular and the reflective type, is not quite apparent.

Franz Liszt (1811-1886) contributed two works, the "Legend of the Holy Elizabeth," and "Christus," which differ a good deal in form, the latter consisting almost wholly of choruses and instrumental numbers, the aria and recitative being banished.

Johannes Brahms (1833-1897) has been called "the greatest contrapuntist since Bach, and the greatest architectionist since Beethoven." He is an anomaly, for he has been able to outride the handicap of Schumann's cloying prophecy, made when Brahms was twenty, in the famous newspaper article "New Paths," and as we all know Pegasus is given to balking when his course is indicated for him too high in the heavens. Although Brahms contributed masterpieces to every field of composition, it is not unlikely that brightest glory will concentrate upon his choral works, of which the "German Requiem" (1868), the "Song of Destiny" (1872) and the "Song of Triumph" (1873) are notable instances, combining with flawless workmanship a remarkable intellectual and spiritual force.

Antonin Dvořák (1841-1904), greatest of Bohemian composers, appears with a number of fine choral works, original and glowing from the musician's viewpoint and simple and sincere from the spiritual.

Don Lorenzo Perosi (1872), a Roman priest and organist, has written a large number of sacred choral works under the especial patronage of the Church, but while owing to the singularly favorable circumstances under which they were presented, they made a sensation at that time, their value is open to serious question.

It must assuredly be gratifying to England to know that after tenderly fostering oratorio for nearly two centuries, and welcoming foreign oratorio composers with a cordiality which has become proverbial, she at last has come into her own, and that a native Englishman is widely considered to be the foremost composer of oratorio in the world. Sir Edward Elgar (1859) is the most gifted English musician since the days of Purcell and the madrigal, and his most distinguished service has been for oratorio. He is essentially original and he has forgotten to worship at the shrine of Handel and Mendelssohn. He has given a new lease of life to a species of music which seemed to be degenerating, for he has brought to it the invigorating tonic of all the modern ideas and enthusiasms. Conventions have fallen before his breezy progress. His oratorios are in the continuous music of the Wagnerian music-drama, without detachable numbers, and he holds the Wagnerian conviction that the text is the main thing and that its meaning must not be obscured. He fairly outdoes Wagner in his own especial field, there being, for instance, ninety-two leading motives in the "Apostles," which is more than the entire Nibelungen trilogy contains. Elgar's orchestration is especially fine, rich and eloquent. Enthusiasts call him the greatest master of expression since Beethoven and some one suggests that the compliment Erasmus paid to Albrecht Durer might very fittingly be transferred to him, "There is nothing he cannot express with his black and white — thunder and lightning, a gust of wind, God Almighty and the heavenly host." Elgar's scores present unusual difficulties, and require for their interpretation something more subtle than self-confidence. His first oratorio appeared in

1896. It was entitled "The Light of Life" and subtitled a "Meditation." His ideals had not yet taken form. He grew rapidly and "The Dream of Gerontius" (1900) was, as some one says, an advance over its predecessor, "perhaps as astonishing in its way as that of Beethoven from his second symphony (1802) to the 'Eroica' (1804)." "The Apostles" followed in 1903 and the "Kingdom" in 1906. Both of these works were conducted by Elgar in this country, where he has many admirers. He was knighted in 1904.

An English choral writer of unusually picturesque interest as well as ability is Samuel Coleridge-Taylor, whose father was a full-blooded African and his mother an English woman, and whose most successful cantata is a setting of Longfellow's "Hiawatha."

In America brighter promise has been made in oratorio than in opera. John Knowles Paine (1839-1906), who for many years occupied the chair of music at Harvard, wrote several choral pieces of merit, among them the oratorio, "St. Peter," in 1873, and it is reason for deep regret that death cut short his work upon a symphonic poem upon Abraham Lincoln.

Dudley Buck (1839) is a composer very popular within American boundaries. He appeals to the general taste and is the delight of the village choirmaster. His many short cantatas with organ accompaniment are practicable works, and have been the source of much pleasure. Buck is a loyal American and the majority of his more ambitious choral pieces are built upon the works of native writers, as "The Golden Legend" (1880), upon Longfellow's poem; the Centennial Meditation of Columbus (1876), upon Sydney Lanier's ode; and "Don Munio" (1874), whose story is taken from Irving's "Alhambra." His most potent source of inspiration, however, has been Sir Edwin Arnold's poem, "The Light of Asia," by which he is best known.

The finest choral work ever done on American soil is without much doubt the "Hora Novissima" of Horatio Parker (1863-), which was produced in 1893 and after-

wards repeated its home triumphs across the seas. The ancestry of Parker like that of Buck is thoroughly American, his forbears having landed on New England shores only a few ships behind the Mayflower.

The facts that oratorio was not originated for any purpose of worship, and that it is not always religious in character, preclude it from church music. It is rather concert music, and may be classed as a species of the dramatic. Oratorio's apparently easy distinction from opera — that it is given without action, costume, or scenery — is made invalid because opera also is occasionally presented in this fashion. The difference is more radical, lying in the music itself, upon which devolves the whole duty of suggesting a scene or proper setting for the drama. This does not mean that more frankly imitative music, or other like expedient, is to be considered legitimate. Instead the whole is elevated to the higher plane of the ideal where the imagination expects little material aid. At the same time, a large portion of the text consists in commentary on the supposed action. Prominence is given to the lyric and epic elements. One oratorio, however, may be distinctly lyric, such as the "Messiah," another epic as "Israel in Egypt," and a third as "Elijah," so dramatic and so closely allied to the opera, that it might with propriety be given with the usual accessories of an opera. Another feature of oratorio is the important role the chorus plays in its scheme, this arising in part from the frequent didactic character of the text. Both chorus and aria are frequently employed in a way entirely inadmissible to the opera, viz., for the expression of sentiments that are in the nature of comments by imaginary observers upon the events or situations of the drama. The epic and lyric elements are, therefore, given prominent functions, often to the long arrest of the implied dramatic movement. There is in this a striking parallel between the oratorio and the ancient Greek tragedy.

The cantata as well as the oratorio and opera originated in Italy, and like them probably about the year 1600,

although Burney, the indefatigable investigator, does not come across the term before 1638. It was evidently due to a desire to make use of the newly invented recitative in pieces designed for a single performer, and was at first an extremely simple affair, bearing little resemblance to the modern cantata save in terminology. A narrative in verse, consisting of a recitative and aria, or of several recitatives and arias, given by a single voice, and accompanied either by the singer or by another performer on the lute, violoncello or harpsichord, such was the cantata of the early Seventeenth Century.

The form was probably recommended by its very simplicity, for it rapidly became popular with the Italians, such of the elect as Carissimi, Stradella and Scarlatti cultivating it with enthusiasm. The latter, who was particularly fond of it, numbered his cantatas by the hundreds. One of the most distinguished of the oratorio writers was Carissimi's pupil, Fra Marc Antonio Cesti, who did much to improve the recitative. Despite his cloth, he did not confine himself to the cantata "morale" or "spirituale," showing greater devotion in truth to the cantata "amorosa." Evidently the composition of cantatas was almost as genteel a recreation as that of madrigals in the days of Purcell. The cantata at the beginning of the Eighteenth Century had become highly developed, having several movements, and an orchestra substituted for its one-time single supporting instrument. It afterwards partially lost its identity, being merged into the concert aria.

It was Carissimi who gave the cantata to the service of the Church, and in this capacity it received the most serious attention of the Teutonic composers. The story of the Passion, reaching its culmination in the works of Sebastian Bach, may be repeated of the church cantata. Two older members of this marvelous musical family, Johann Christoph and Johann Michael, had paid court to the cantata form, but neither of them with the assiduity of their greater

nephew. He wrote something like three hundred in the course of his lifetime, one being a comic cantata on the use of coffee.

For five years during his residence at Leipsic, Bach wrote a cantata for each Sunday and festival in the year. As he employed the form it was in several movements and comprised arias, recitatives, duets and choruses with full orchestral accompaniment. It was frequently built upon a chorale whose melody and words were retained or at least reflected in some of and sometimes in all the numbers. The text consisted of passages from the Bible or religious verses or hymns. It was Bach's belief that it should be appropriate to the service and season and he was at great pains to bring this about. The Eighteenth Century church cantata evidently filled much the same place that the anthem does today, except that it was a good deal longer.

Nowadays the term cantata is one of the most elastic encountered in music, and it is well-night impossible to bring it within the confines of a definition. The usual cantata takes a middle ground between opera and oratorio, and it may be either a choral work of a sacred character only too short to be called an oratorio, or a dramatic piece set to music but not intended for acting. However, the words oratorio and cantata are frequently used interchangeably, the line of division being very indistinct.

Notable examples of works referred to as cantatas are Handel's "Acis and Galatea," Mendelssohn's "First Walpurgis Night," Gade's "Crusaders," and Bruch's "Odysseus."

JOHANN SEBASTIAN BACH

Born in Germany in 1685, one of the world's foremost composers and greatest musicians, came from a long line of musical ancestors. As an organist Bach has probably never had an equal, and his organ compositions are said to be "unsurpassed and unsurpassable." He was also a fine performer on the violin and other stringed instruments, an able pianist and a most voluminous composer.

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GOD'S TIME IS THE BEST

"God's Time is the Best" (in the German, "Gottes Zeit ist die allerbeste Zeit"), also known as the "Actus Tragicus" or "Mourning Cantata," is one of the works upon which Bach's fame is most surely founded. It is, moreover, one of his earliest cantatas, having been written in Weimar in 1711, when he was about twenty-six years of age. Nothing is definitely known of its occasion, but it has been inferred from the subject that it was in mourning for some man, probably an aged man, to whom the Song of Simeon would be appropriate. Investigation brings to light the fact that Magister Philip Grossgebauer, rector of the Weimar School, died in 1711, and it is sometimes believed to have been written in his memory. Young Bach was at this time Court organist at Weimar under the patronage of Duke Wilhelm Ernst.

Individual in its character, and not relying upon great choral effects, it appeals to us as personal, and in its intensity reaches a fervor rarely attained in musical compositions. That the text was probably arranged by the composer is evident from the fact that not all the lines are taken from Scripture text or hymns; but, scattered through the poem are lines whose nobility and sincerity of expression show us that Bach has here revealed some of his own calmly tender thoughts on the great subject of life and death. The music

is so admirably expressive that it awakens one's fullest sympathy. This cantata, though it marks the close of his earliest compositions in the old church form before adopting the newer style, has always been a great favorite, and music lovers refer to it with affection.

The work appealed deeply to Mendelssohn, and, in fact, enjoys universal admiration. Spitta says "The contrast between the spirit of the Old and New Testament — between the wrath of an avenging God and the atoning love of Christ — which has already appeared in the One Hundred and Thirtieth Psalm, is the germ and root of the cantata to such a degree that it is evident that Bach had fully realized by this time how fertile a subject for treatment it was."

Naumann calls the Actus Tragicus "a grandly sublime and touching setting of the words, 'Think how to die,' the precept of the Middle Ages, opposed to the thoughtless and worldly, 'Think how to live,' of ancient Greece. It speaks a language as eloquent as the Cross, the symbol of Christianity that points to a futurity of hope, and is as some grand Gothic Cathedral with its thousand arms uplifted to the heavens, yearning for an eternity of peace and rest."

This is not genuinely a chorale cantata, for the idea of a single hymn does not prevail throughout. Instead three chorales are introduced. Bach terms his instrumental introduction "Sonatina." It is a tender, melodious adagio, for two flutes, two voils da gamba and figured bass. The first chorus is, "God's own Time is the Best, ever best of all. In him we live, move, and have our being, as long as he wills. And in him we die at his own good time." The music follows the sense of the words very closely, and a mournful tone is given by the occurrence of the thought of death. The tenor solo, "O Lord incline us to consider that our days are numbered," is accompanied by flutes, and to it succeeds the bass aria, "Set in Order thine House, for thou shalt die and not live," which is virtually its second part.

The next, a chorus, "It is the old decree. Man thou art mortal," is the most important number. In this the three lower voices carry on a solemn double fugue, tonally suggestive of death and judgment, and the soprano sings alone the hopeful, pleading strain, "Yea, Come, Lord Jesus," while at the same time the chorale, "I have cast my care upon God," is given out by the flutes and the viols da gamba, making, to quote Spitta, "a complete sermon on death." The words of Christ upon the cross, "Into thy hands I commit my spirit," are the subject of an alto solo, and his promise to the repentent thief appears in the bass arioso, "Thou shalt be with me in paradise," these significant of the truth that the terror and sting of death has been taken away by Christ's coming to earth. Upon them ensues Simeon's death hymn, a well-known chorale, "In joy and peace I pass away, when e'er God willeth." Then the choir takes up the final chorus, which is the melody of a chorale set to the words of that doxology known as the Fifth Gloria,

"All glory, praise, and majesty
To Father, Son, and Spirit be,
The Holy, blessed Trinity;
Whose power to us gives victory,
Through Jesus Christ. Amen."

MY SPIRIT WAS IN HEAVINESS

"My Spirit was in Heaviness," usually known by its German title, "Ich hatte viel Bekummerniss," was heard for the first time, June 17, 1714, at Weimar shortly after Bach's appointment there as concert master; or so the majority of biographers tell us. Bitter in his Life of Bach, however, says that this is the cantata composed at the invitation of the elders of the Liebfrauen-Kirche at Halle, whither Bach went on a visit in 1713 in the hope of succeeding the deceased Zachau as organist. His discovery that the salary would be small and the restrictions manifold overcame the temptation of the fine new organ.

While at Weimar, Bach became not only the finest organist of his time but also the greatest composer of organ music that the world has ever known. While here, many of his greatest organ compositions were produced, and he also wrote a series of church cantatas which were written as a part of the duties of his office. Bach's creative genius reached its greatest height after he had moved to Leipsic in 1823, where he held the position of cantor and director of the famous Thomas School at Leipsic until he died. His position as cantor required him to produce the music for the church services in Leipsic, and here he wrote his famous church cantatas, composing not less than three hundred and eighty, providing one for every Sunday and holiday for

five years. Unfortunately not quite half of these have been saved. Bach's greatest work, "The Passion Music," brings to absolute completeness his conception of the church cantata; it has been called the perfection of sacred music.

"My Spirit was in Heaviness" is not limited in appropriateness, and Bach inscribed upon it "Per ogni tempo" ("For any season"). The admirable text, based upon passages from the Psalms, was made by the poet Salomo Franck, many of whose poems Bach set to music. Spitta tells a number of interesting things about Franck, among them that he belonged to a society called the "Association of Ingenious Men," that he was known as "Treumeinende," or "faithful in purpose," and that he possessed the happy faculty of writing under stress with taste and even elegance. He seems to think that Bach and Franck met on the common ground of "their transcendental mysticism and a disposition to regard the actualities of all earthly things as utterly gloomy and unsatisfying in comparison with the glorious visions of celestial bliss."

"My Spirit was in Heaviness" is today one of the most widely and favorably known of Bach's works, exhibiting in a striking fashion not only the technical knowledge over which he was supreme, but his gift of melody and power of expression. It consists of eleven numbers, namely, an instrumental prelude, four choruses set to Bible words, three arias, two recitatives and a duet. It is usually divided into two parts.

Bach calls the beautiful prelude "Sinfonie." It is in C minor and of a quiet character. The first chorus, "My Spirit was in Heaviness," is of powerful effect, and is followed by a pathetic aria for soprano, "Sighing, weeping," with oboe obbligato, and a lamenting tenor aria and recitative, "Why hast thou, O my God." The first part concludes with a most effective quartet with chorus, "Why grievest thou, O my spirit."

The recitative opening the second part is followed by a duet for soprano and bass with independent passages for

strings. This represents a dialogue between Christ and the Soul, and is very striking and melodious, the alternating voice parts being managed with effect. Spitta calls it "extraordinary" and regrets that it is so dramatic; and that, he urges, is what no piece of church music should be. He believes that Bach's intention was to have the soprano taken by a boy, which would tend to obliterate the impression usually conveyed that it is a charming love duet. This number is followed by the splendid chorus, "He only, waits on God," which is underlaid throughout by a choral melody. It proves that Bach thoroughly realized the effect of grandeur and solemnity to be achieved by trombones, for four of these instruments are used in the score. Upon this ensues the brilliant and melodious tenor aria, "Rejoice, O my soul, Change weeping to smiling," and the cantata concludes with the final triumphant chorus, "Worthy is the Lamb that was Slain." This reminds one of Handel and is of a more popular character than is usual with Bach. It is based on the words of Revelation v., 12-13.

To "My Spirit was in Heaviness" additional accompaniments were written by the famous song writer, Robert Franz, as well as an organ accompaniment by Liszt.

EIN' FESTE BURG

Surely if there were ever two men who might have understood each other they were Martin Luther and Sebastian Bach, alike as they are in many traits of nature — brave and uncompromising, believing thoroughly in the light God had given them, and so, disdainful of the opinion of the world. As it is they clasp hands across the two centuries which separate them on the battle cry of German Protestantism, "Ein' Feste Burg." This is Luther's version of the Fifty-sixth Psalm, beginning "God is our refuge and strength, a very present help in time of trouble." Luther is believed to have written the words and to have arranged the music from older sources in 1530, shortly before his protest was delivered at the Diet of Spires, and the word "Protestant" came into being. "Ein' Feste Burg" stands alone as an inspirer of courage and confidence and Luther seems to have appreciated the quality to the utmost. When Melancthon's zeal appeared to be ebbing before the prospect of fearful odds, and perhaps his own, for the truest hero is sometimes frightened in battle, Luther would say quietly "Come Philip, let us sing the Forty-sixth Psalm," and, judging by results, the means was effective.

Often this "Marseillaise of the Reformation" has figured in history. The hosts of the later Captain of Protestantism, Gustavus Adolphus of Sweden, sang it before

the victorious Battle of Leipsic, in 1631, and again on the field of Lutzen, where their great leader was to die. With the passing of the years it lost none of its stimulating power. In the Franco-Prussian war Napoleon III., waiting in his tent before the battle which was to seal his doom, heard the German soldiers singing "Ein' Feste Burg," and feeling the presentiment of defeat fall heavily upon his soul, turned away saying that it was folly to fight with men who went to battle singing songs like that.

Both words and music have been changed and modernized since Luther's day and hosts of translations have been made of the poem. Julian's Dictionary of Hymnology mentions sixty-three of these. Probably the most famous of all is the translation of Thomas Carlyle beginning:

"A safe stronghold our God is still,
A trusty shield and weapon;
He'll help us clear from all the ill
That hath us now o'ertaken.
The ancient Prince of Hell
Hath risen with purpose fell;
Strong mail of craft and power
He weareth in this hour.
On earth is not his fellow."

Carlyle has successfully retained what he has heard in Luther's verse — "the sound of Alpine avalanches or the first murmur of earthquakes; in the very vastness of which dissonance a higher unison is revealed to us."

Challenging this version in merit and popularity and much more generally used, in our country at least, is the translation of Rev. F. H. Hedge, D.D., of Cambridge, Mass.:

"A mighty fortress is our God,
A bulwark never failing;
A helper he amid the flood
Of mortal ills prevailing.
For still our ancient Foe
Doth seek to work us woe;
His craft and power are great;
And armed with cruel hate,
On earth is not his equal."

The form in which we now hear the tune is that given to it by Bach in his cantata. He is said to have changed it only slightly from the fashion in which it had come down to him from Luther's day. Some difference of opinion exists as to the exact date of Bach's labors on Luther's hymn. A few writers claim that it was written for the bicentenary Reformation Festival in the fall of 1717, just before Bach went to Cothen. But Spitta declares that it was either 1730 or 1739, both jubilee years in the Protestant Church of Germany.

Says this biographer, "The bold spirit of native vigor which called the German Reformation into being, and which still stirred and moved in Bach's art, has never found any artistic expression which could even remotely compare with this stupendous creation."

Bach wrote two hundred and ninety-seven cantatas, but "Ein' Feste Burg" is probably the most famous of these. It affords striking instance of his effective use of the Lutheran chorale, which directly connects him with the Reformation. It had been part of Luther's campaign to encourage the use of hymns or chorales expressive of the new doctrine, and in Bach's time they were still of great moment in the church. With "Ein' Feste Burg" in this cantata Bach had merged the cantata composed at Weimar to "Alles was von Gott Geboren" ("All that is of God's creation"), all of it in fact being from that composition with the exception of the first and fifth numbers.

The work consists of eight numbers, five of which are solos and three choruses. Each of the numbers is in the form of an elaborate contrapuntal setting of the Lutheran hymn-tune, thus following through an entire work the method which Bach so often uses in single numbers of his cantatas.

The orchestral score calls for three trumpets, one flute, two oboes, one oboe di caccia, two violins, one viola, one violoncello, and an organ. The first number is a massive chorus with bold counterpoint, set to the first verse of the hymn. There is an independent orchestral accompaniment.

The second number is an elaborate duet for bass and soprano, and the third is a bass recitative of reflective nature. Upon this ensues the soprano aria, "Within my heart of hearts, Lord Jesus, make Thy dwelling." The fifth number, a chorus, in which all the voices sing the melody in unison, is made the most striking of them by means of the florid orchestral accompaniment with its grotesque figures, characteristic of the sense of the words—

"And were this world all devils o'er
And watching to devour us."

The sixth number is the tenor recitative, "Then close beside Thy blood-besprinkled banner, my soul remain;" the seventh a duet for tenor and alto, "How blessed are they who still on God are calling." The eighth and concluding number is a chorale, "That word shall still in strength abide," simply but effectually harmonized in four parts.

Many lesser composers experimented with Luther's hymn before Bach made it into his celebrated cantata. Since his day Mendelssohn has used it in the last movement of his Reformation Symphony; Wagner in the "Kaisermarsch," written to commemorate the return of the victorious Emperor William from the Franco-Prussian war; Meyerbeer in "The Huguenots;" Raff in an overture; and Nicolai in his Sacred Festival Overture.

THE PASSION ACCORDING TO ST. MATTHEW

Early in the Middle Ages it became the custom to sing in Holy Week the biblical narrative of the Passion of Our Lord. The Scriptures had not yet been translated into the vernacular, and doubtless this means was believed to bring the story more vividly to the mass of the people. Sometimes, indeed, the Gospel according to the four different Evangelists, Matthew, Mark, Luke and John, was sung on four different days. In Leipsic, the home of Sebastian Bach, the Passion music was a part of the Lenten service, and the master, who was a man of deep piety, made it more than once his aim to give to the most touching and significant of all dramas an artistic and appropriate musical setting. He paid tribute to tradition, however, by using the accepted form.

Bach is believed to have written five Passions. Two of these, owing it is said to the regrettable carelessness of his son Friedemann in the matter of the paternal manuscripts, have been lost: that "according to St. Luke" is frequently considered spurious, and in any event is of minor importance; the St. John's Passion would impress as a master work were it not overshadowed by that "according to St. Matthew." Perhaps one cause for the superiority of the last named lies in the fact that the story as told by St. Matthew exceeds those of his colleagues in vividness and

sympathy and would naturally afford higher inspiration. However that may be, the Passion music reaches its highest level in this work. Since Bach's day there has been no attempt to improve upon his ideals; and in fact since his death, no instance of temerity sufficient to follow in his steps. It is probable that his peer in the field in which lies his masterwork will never be known.

Bach's "Passion according to St. Matthew" was first presented on the afternoon of Good Friday, which in the year 1729 fell on April 15, and the walls of St. Thomas' Church in Leipsic were the first to resound with its noble strains. Bach was cantor of the St. Thomas School from 1723 until his death in 1750, and he was at the time forty-four years of age, and in the prime of his activity. The "St. Matthew Passion," it may be said in passing, has done more than any other single work to perpetuate his fame. Scarcely less fittingly than of another before him in England may it be said of this matchless Bach:

> "And thou, who didst the stars and sunbeams know,
> Self-school'd, self-scann'd, self-honor'd, self-secure,
> Didst tread on earth unguessed at."

The congregation of St. Thomas had not the faintest idea of the height of the superority of this marvelous work. Could the composer of the "St. Matthew Passion" appear today upon earth by any miracle, he would find his glory greater than that of kings. Nevertheless, only a short time after the production, we have record that the Town Council of Leipsic, whose fussiness has been immortalized from the circumstances that Bach was its victim, haughtily disregarded his suggestion as to the choice of a few of the choristers of the school, Bach having an unfortunate predilection for boys with voices. After its production, the work was occasionally heard in Leipsic; possibly it would have been oftener but for the difficulty of performing it according to the magnificent intentions of the composer, for in it all the resources then known in the art of music were utilized. In 1740 it was revised and extended by the

composer, and after his death it fell into some out-of-the-way corner of public memory. Eighty-nine years after, Felix Mendelssohn, then a young man of twenty, and one of the not too numerous adorers of Bach, considered his loyalty challenged by the remark of Julius Schubring, an associate, that Bach's music was dry as a lesson in arithmetic, and brushed from the "St. Matthew Passion" the dust of forgetfulness to find under it proof that religious music had made virtually no progress since Handel and Bach. At first Mendelssohn gave the work for interpretation to a little choir of sixteen which practised at his house, and under his direction. But after a successful tilt with difficulties and prejudice the sixteen became four hundred, and a great performance of the resurrected work was given at the Singacademie in Berlin in 1829, just one hundred years after its production. This time the world recognized its greatness, and Mendelssohn, immeasurably impressed by this strange freak of fate, made the only recorded allusion to his nationality, when he exclaimed "It was an actor and a Jew who restored this great Christian work to the people."

The actor referred to, by the way, is Edouard Devrient, who was also a dramatic writer and playwright, and always Mendelssohn's great friend. Dressed alike in given detail, the two young men made the preliminary arrangements, such as soliciting the aid of singers from the Opera, and securing the hall. This "Bach uniform," as Devrient calls it, was made up of blue coats, white waistcoats, black neckties, black trousers and yellow chamois leather gloves.

Not until 1854 did the "St. Matthew Passion" reach England. It was given in London on April 6 of that year, and twenty years after was first heard in America when the Handel and Haydn Society gave it in Boston. Since then it has been heard more frequently than any other work of the great master and has given incalculable impetus to the growing appreciation of him. Schubring, with his offending reference to the absolute aridity of Bach's music, was voicing the general idea which unfortunately has not yet

been entirely dispelled. Because Bach possessed an unequaled knowledge of the structural part of music, it was concluded that he could be nothing but a technician. The world did not know that in him it had nothing to forgive; that he was a master of expression as well as the greatest of contrapuntists. He wrote fugues; they knew that a man absolutely destitute of musical sense could write a correct fugue; but in the rugged texture of Bach's fugues was interwoven the yielding thread of feeling and fancy. Structurally the "St. Matthew Passion" is not the most complicated of Bach's compositions. It is simpler than many of the cantatas — simpler than the "Mass in B minor." But in its pathos and its beauty of melody it stands out above all the works of Bach. As Edward Dickinson says of it, "It is the most touching portrayal in musical art of the feeling of a devout believer contemplating the suffering and death of Christ." And no student of it but is struck by the immense resourcefulness which has made it possible for Bach to avoid monotony when the range of emotion to be portrayed is so limited, joy being quite excluded from the account of the last sad week before the Crucifixion.

The work is in two parts, the text having been prepared by C. F. Henrici, who wrote under the pseudonym of Picander. It includes almost in their entirety chapters xxvi. and xxvii. of the Gospel according to St. Matthew. The text is interspersed with certain hymns or chorales at that time in common use in the Lutheran Church, together with verses written by Picander. The words of the arias, choruses and chorales which supplement the Bible text are in the nature of comments upon the events by believers imagined as witnesses. In the poetic structure of the work — a mingling of the Gospel narrative and appropriate utterances in lyrical form, partly composed by Picander, partly chosen from the church hymnody — Bach follows the liturgic plan which had been developed and prescribed in the German Protestant Church.

The "Passion" of course deals only with the human side of Christ, and a review of the episodes touched upon

would include (Part I.) the announcement of Jesus to the disciples that he shall be delivered up to be crucified; the consultation in the High Priest's palace upon what pretext to seize Jesus; the annointing of his head with the precious ointment by the woman in the house of Simon the Leper, and the Master's vindication of the act before the criticizing disciples; Judas Iscariot's bargain with the high priests; the Last Supper; Christ's reference to his betrayal; the prediction of Peter's denial; the anguish in the garden; Jesus finding the disciples asleep; his final resignation to the supreme sacrifice; the betrayal of Judas; the deliverance of Christ to the mob; his rebuke to one of his adherents who cuts off the ear of the High Priest's servant.

Part II. includes Jesus led before Caiaphas; the securing of the two false witnesses; Jesus' silence before the charge; his acknowledgment that he is the Christ; the High Priest's hypocrisy and pretended horror at the "blasphemy;" the clamoring of the mob for his death; the indignities heaped upon him; the denial of the frightened Peter; the deliverance of Jesus to Pontius Pilate; the contrition of Judas, who hangs himself; the buying of the potter's field with the blood money; Pilate's disinclination to be responsible for the death; the plea of Pilate's wife; the demand of the mob under the influence of the priests for the release of Barabbas instead of Christ; the mockery of the scarlet robe and crown of thorns; the progress to the cross; the crucifixion and the ignominous accompaniments; the mocking of the Chief Priests, "He saved others, himself he cannot save;" the earthquake, and rising of the dead from the tombs; and the belated conviction that he was indeed the Son of God; the sorrow of the women; the consignment of the body to the new tomb of Joseph Arimathea; the sealing of the tomb by the order of the priests and the guard of soldiery placed about it.

In Bach's day a sermon was preached between the two parts of the "Passion," and the service doubtless was nearly four hours in duration, as the music in itself requires more than two hours.

The "Passion" is arranged for two choirs, each with its own organ and orchestra. Picander called these two commenting choruses "The Daughter of Zion" and "The Faithful." The narrative is given in recitative by a tenor, "the Evangelist," and when he arrives at direct discourse, it is consigned to another voice. The speeches of Jesus, St. Peter, the High Priest and Pontius Pilate are allotted to bass voices and are also recitative. That of Jesus obtains distinction from the fact that it is more melodious and is always accompanied by an orchestra of strings, except in the one instance of his last cry from the cross, "Eli, eli lama sabachthani," ("My God! My God! Why hast thou forsaken me!"), when solemn chords of the organ alone are heard. The utterances of the other characters have very simple accompaniment. The words of the Jews are delivered by a chorus whose score is always sufficiently vivid to give cause for astonishment that Bach could so well imagine the fury of a mob of which he had known no prototype.

One of the most admirable features of the work is the chorales and choruses sung by choirs representing the Protestant Church. Chorales occur fifteen times. Some of these are repeated several times with different words, the harmonization being varied to suit them to the changing sentiment. For instance, the old Passion Chorale, "O, Thou whose head was wounded" ("O haupt voll Blut und Wunden"), is used five times. This was a favorite melody with Bach, who also has employed it elsewhere. Next frequently recurring is the hymn "O blessed Jesus, what is thy transgression?" The chorale stands for the faith of Bach and the staunch Protestant Germany of which he is the chief representative in musical art. Davis says: "I believe it is not too much to say that without the German chorale, the Protestant revolt against the Church of Rome would never have been permanent." Bach's use of the chorale is always appropriate, but perhaps in no instance is it used with greater effectiveness than when after the words, "Jesus cried

in a loud voice, and gave up the ghost," there succeeds the beautiful reflective number,

"When life begins to fail me
I fear not, having Thee!"

"This climax," declares Bach's biographer, Philipp Spitta, "has always been justly regarded as one of the most thrilling of the whole work. The infinite significance of the sacrifice could not possibly be more simply, comprehensively and convincingly expressed than in the marvelous prayer."

The "Passion" is begun with consummate art. The double choir sings the great chorus, "Come ye Daughters, weep for anguish," a solemn lament, anticipating and preluding the tragedy. With this is interwoven a beautiful and independent chorale melody. To it succeeds the first chorale, and one of the loveliest of them, "O Lamb of God, all blameless." This strikes the keynote of the whole work, viz., the mourning of the Church over the sufferings of the innocent Savior. It is sung by the sopranos, and in turn makes silence for the beginning of the narrative in recitative "When Jesus had finished all these sayings." As fine as is the chorus, "Come ye Daughters," there are many others worthy to bear it company, such as "My Savior Jesus now is taken," in which the anguish of the believers at the betrayal turns into a frenzy of indignation — the thrilling "thunder and lightning" scene. One critic, speaking in praise of the choruses, even pauses to mention with admiration the effectiveness of that one of half a bar in which all the hatred of the mob is voiced in the shout "Barabbas." The work ends chorally, both choirs joining in the exquisite valedictory of the faithful to Christ lying in the tomb, "Rest thee, softly, softly rest," in which breathes the sweet peace which comes through sorrow and suffering gently borne, a resignation without hope of the coming glory of the resurrection, for this thought is precluded from the office of Good Friday.

But the "St. Matthew Passion" is not rich merely in choruses, for no other of Bach's works is more blessed by

its arias. Among the most lovely and touching is the soprano aria, "Bleed and break, Thou loving heart," in which the perfidy of the deed of Judas is commented upon; the tenor solo and chorus, "I would beside my Lord be watching;" the alto aria, "Have mercy, Lord on me;" whose violin accompaniment exceeds in expressiveness even the voice part; the deeply pathetic soprano aria, "In love, my Savior now is dying." Nowhere else has recitative been used with greater, we are inclined to say with equal effect. These recitatives are marvelously dramatic, and as some one says: "Always the exact musical equivalent of the narrative." Those of Christ and the Evangelist are pre-eminently expressive, more in arioso are the interspersed recitatives of which "O Blessed Savior" (alto); "Although both heart and eyes o'erflow;" "The Savior low, before His Father bending" (bass); and "Now the Lord to rest is laid" (bass), are especially impressive. In the beautiful song "At evening, hour of calm and rest," Spitta finds one of the first instances in which a romantic feeling for nature is visible in music.

THE CHRISTMAS ORATORIO

The festival of Christmas according to the old German usage began on December 25, with the Nativity and ended January 6, with the Epiphany, or the Adoration of the Three Kings, which in England is known as Twelfth Night. For the several Protestant holy days occurring in this glad season, Bach wrote his Christmas Oratorio. We call it an oratorio because Bach inscribed upon it in Latin " Oratorium Tempore Nativitate Christi," but in reality it is a series of six cantatas, each of about an half hour's duration. These are designed to be sung upon the six days of the Christmas season, namely, Christmas, and the two days following, New Years' Day (the Feast of the Circumcision), New Years' Sunday, and the Epiphany. While it is not unprecedented to give the whole work upon one occasion, in English speaking countries at least, the first two or three parts, which contain in themselves complete stories, are usually heard together, and the performance limited to that.

Bach wrote the " Christmas Oratorio," in Leipsic, in 1734, five years after the " Passion according to St. Matthew." Nothing could furnish a more vivid contrast than the tone of these two great works. The " Christmas Oratorio" is jubilant almost throughout, as befits the season for which it is designed, while the Passion music illustrates a single sorrowful mood. The former is naturally designed to take a

firmer hold on popular favor. It is in the first half of the oratorio that the Christmas spirit is most marked, this arising in part from the abundant use made of the Christmas chorale.

In the "Christmas Oratorio" we find Bach employing Handelian tactics; in short, the labor-saving and thrifty practise of transferring parts of former compositions to new works. A great part of the oratorio is accomplished in this fashion. He has levied upon a "Drama per Musica," written for the Queen's birthday on Dec. 8, 1733; upon a dramatic cantata, "The Choice of Hercules," written for the birthday of the heir apparent in the same year, as well as upon a piece designed as a compliment to King Friedrich August III. on his visit to Leipsic in 1734.

The cheerful atmosphere of the oratorio makes the appropriate transfer of these pieces possible. Spitta justifies Bach in this way, "His secular pieces were not generally secular, as such they scarcely fulfilled their aim, and the composer only restored them to their native home when he applied them to church music."

The narrative portion comprises Luke ii., 1 and 3-21; and Matthew ii., 1-12, dealing with the incidents of the Christmas Story: the Birth of Christ, the angelic announcement to the shepherds, the visit of the shepherds to Bethlehem, and the adoration of the three kings. As in the Passion music, it is interspersed with effective passages in the shape of chorales or popular hymn-tunes, which in Germany spring readily to the lips of even the younger children, and also with original verses set in the form of choruses, airs, recitatives, and pieces for three or more solo singers. Also, as in the Passion, the recitative of the evangelist or narrator, upon arrival at the direct words of a character, gives them over to another voice or to a chorus. Bach distinguishes the divine from the human personality by giving the former a fuller orchestral accompaniment. In this case it is the voice of the angel which is thus treated; in the Passion the voice of the Savior. The narrative is alloted to the six parts as follows:

The first tells of the imperial decree of taxation and the necessity arising for the journey of Mary and Joseph from Galilee to Judea; and the birth of Christ in the manger.

The second tells of the appearance of the angels to the shepherds watching over their flocks; the announcement of the birth of the Savior; and the message of peace given by the heavenly hosts.

Part three deals with the visit of the shepherds to Bethlehem, with Mary's silent wonder at the glory which had befallen her, and the return of the shepherds with the new joy in their hearts.

Part four is limited to a single verse of St. Luke telling of the circumcision and naming of Jesus.

In part five the narrative of St. Luke gives place to that of St. Matthew. It records the coming of the wise men to Herod, their inquiry as to the predicted place of the Nativity, Herod's fear (as well as that of all Jerusalem), roused by the news that a new King of the Jews had been born, and Herod's consultation with the learned, who quote the ancient prophecy to assure him that Bethlehem shall be the birthplace of the Messiah.

Part six tells of the duplicity of Herod, who bids the wise men find exactly where Christ is laid, on the pretext that he desires to worship him; of the adoration of the wise men; and of the warning conveyed to them in a dream not to return to Herod.

One evidence of the intention of unity is the fact that the first and sixth parts begin and end in the same key, that of D, and each of the several parts ends in the key in which it began. Until the arrival of musical iconoclasts this was considered essential. Unity is further proclaimed by the fact that the first chorale of part one recurs as the close of part six in the form of a chorale fantasia.

This serenely lovely work is distinguished for its many charming airs. As it includes over sixty numbers it is patent that it would be impossible to speak except of those of especially marked interest.

The first part begins with a majestic flourish of trumpets and drums, which establishes the tone of the whole work. This leads to the first fine chorale,

> "Christians, be joyful, and praise your salvation,
> Sing, for today your Redeemer is born.
> Cease to be fearful, forget lamentation,
> Haste with thanksgiving to greet this glad morn!
> Come let us worship, and fall down before him,
> Let us with voices united adore him."

Quite one of the finest pieces in this part, as indeed in the whole work, is the contralto aria, "Prepare thyself, Zion" (Bereite dich, Zion), with its exquisite minor setting. The fact that all the contralto songs of Bach are treated with such sympathy and imbued with such grace and charm, has given rise to the belief that the composer was unusually fond of his voice. Especial interest pertains to the chorale, "How shall I fitly meet thee?" This is the melody of the old Passion chorale, "O Haupt voll Blut und Wunden" ("O Thou whose head was wounded"), encountered five times in the "Passion according to St. Matthew." The object of giving to the greeting to the new-born Christ so mournful a tone is evidently to remind even in this joyful hour that the real reason for Christ's coming to earth is the Passion. This part concludes with a chorale set to the words of Martin Luther's hymn, "Ah! dearest Jesus, Holy Child."

The whole of the second part is ideally tranquil and serene. It opens with an orchestral symphony of remarkable beauty which illustrates the scene of the angelic announcement to the shepherds on the night of the Nativity. Unlike the Pastoral Symphony in the "Messiah" and Correli's treatment of the same subject, there is no reference to the traditional pifferari tune of the strolling musicians who at Christmastide came into Rome from the mountains to pipe before the image of the Virgin.

At its conclusion the voices unite impressively in the chorale, "Break forth, O beauteous, heavenly light." In this part we find the famous cradle song, "Slumber beloved"

(" Schlafe mein Liebster "), which is addressed by the Virgin Mary to the sleeping child. This, too, is for the contralto voice, and its enchanting melody steals through a harmony of instruments equally lovely. So celestial is the song in its tenderness that we half regret to find that Bach wrote it originally as a lullaby for the crown prince. Probably no aria ever written by Bach surpasses this. This part usually ends with the chorale, " With all Thy hosts, O Lord we sing."

The third part resumes the cheerful character of the first, the opening chorus, " Hear, King of angels," having been transferred from the previously mentioned " Drama per Musica," composed for the Queen's birthday.

A duet for soprano and bass voices, " Lord, Thy mercy, Thy compassion," is notable for its skilful construction. The aria, " Keep, O my heart," in combination with a solo violin is another example of the composer's sympathetic treatment of the contralto voice. The music of the third day opens as it began with the festive sound of trumpets and drums.

The fourth part is possibly the least interesting and the least appropriate in spirit, as no Christmas hymn or true chorale appears in it. One number which has excited much comment is the soprano aria, "Ah! my Savior, I entreat Thee," with a double echo device of a second soprano and an oboe. This is one of the pieces transferred from the " Choice of Hercules," being that part indeed which deals with the choice of the hero between vice and virtue.

The fifth and sixth parts are by no means inferior to the first half. Notable among the numbers are, in the fifth part, a terzett for soprano, alto and tenor, "Ah! when shall we see Salvation?" and just before the concluding chorale in the last part, a beautiful arioso for four solo voices. Again in the number which closes the work, " Now vengeance hath been taken," we find the now well known Passion chorale, used so often in the " Passion according to St. Matthew," and previously in the work as a greeting to the Babe, but now by glowing counterpoint and festive flourishes of trumpets and drums metamorphosed into a hymn of triumph.

GEORGE FREDERIC HANDEL. 1685-1759

One of the world's most gifted composers, who was born at Halle, Saxony, of parents who possessed no musical talent.

Handel was associated with Ariosti and with Buononcini as composer for the Royal Academy, but his fourteen operas in eight years drove the Italians from the field.

About 1738 he leased Covent Garden, but the venture was not successful and he closed the theatre broken financially and in health. In 1740 Handel began the greatest period of his life, for his oratorios beginning with "Saul" brought back his fortune and were his greatest compositions. He composed the "Messiah" in twenty-one days and dedicated it to the Irish people. With it he reached the zenith of his fame. Handel's oratorios hold the same place in music as Shakespeare's plays hold in drama.

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ACIS AND GALATEA

"Acis and Galatea," a secular oratorio or pastoral serenata, somewhat resembling the masque, was composed by George Frederick Handel at Cannons during his services there from 1718 to 1721 as musical director for the Duke of Chandos, just following his residence with the Earl of Burlington. His immediate predecessor at Chandos was Dr. Pepusch of "Beggar's Opera" fame. Many stories of the splendor of the "Grand Duke's" establishment have come down to us, though nothing tangible has remained of it save the music Handel composed while there, the chapel, which is at present the parish church of Whitechurch, Middlesex, and Handel's organ, now in the Church of Holy Trinity, Gosport.

The Duke, who had apparently found his position as paymaster to Queen Anne's army very lucrative, spent his money lavishly, and many of the lions of the day, attracted by the glare of luxury and splendor, gathered about the table of this rather commonplace gentleman. Mainwaring in his Memoirs (1760) says with gentle irony, "The remaining two years, he (Handel) spent at Cannons, a place which was then in all its glory, but remarkable for having much more of art than nature, and much more cost than art."

Handel, doubtless, was engaged as part of the general scheme of magnificence, which goes to show that the Duke was at least discriminating. In the chapel, fitted up in imitation of an Italian church, Handel played the organ and

directed the choir, the Sunday service being a brilliant and eagerly attended function. The ducal arrival was splendid indeed, for he came attended by the hundred Swiss guardsmen, who accompanied him everywhere. Handel now composed much church music and the oratorio "Esther," as well as the one under discussion, beside giving harpsichord lessons to the daughters of the Prince of Wales and opening the theatre of the Royal Academy of Music.

More than a decade before, as a youth sojourning in Italy, Handel had composed "Aci, Galatea e Polifemo," a serenata, which, though an entirely different work, is frequently confounded with the later production.

The libretto of "Acis and Galatea" is notable for having come from the pens of no less than four of the famous men of the day. The poem was in the main by Gay. Pope contributed a stanza. Hughes embodies Damon's advice in the strophe —

> "Would you gain the tender creature?
> Softly, gently, kindly treat her;
> Suff'ring is the lover's part.
> Beauty, by constraint, possessing,
> You enjoy but half the blessing
> Lifeless charms, without the heart."

A passage, "Help, Galatea, help!" is borrowed from Dryden's translation of the seventh fable of the thirteenth book of Ovid's Metamorphoses, from which the story is taken. It has been told also by the poet Theocritus. Mrs. Bray in her sketch of Handel asserts that the words to "Acis and Galatea" were written during his stay at the residence of the Earl of Burlington in Piccadilly. It was here indeed that he was thrown into association with Addison, Arbuthnot, and Pope, who so candidly assured him that he cared not a whit for music.

The tale, which is much loved by composers, is drawn from classical mythology. Acis was a young Sicilian shepherd, the son of Faunus and Symoethis, and beautiful as were all shepherds beloved by nymphs. The nymph in this case

was Galatea, daughter of Nereus and Doris, and lovely as the dawn. She ardently pursued the youth and brought him to her own frame of mind. The two meet one fair day, and reclining in the shadow of a rock try to outdo each other in declarations of love and protestations of happiness. But a chorus of nymphs and shepherdesses reminds them sadly that "no joy shall last." And even now the end of happiness stalks over the mountains in the person of the giant Polyphemus, the Cyclops of Etna, making the forest shake and "the waves run frightened to the shore." The monster raves of his passion for the nymph, and throwing aside the pine tree which has served him as his staff, he calls for a hundred reeds to make a pipe that he may breathe of his love in music. Finally, looking over the rock he discovers the lovers and waxes madly jealous. He pursues Galatea, but she evades his embraces with horror, bidding him invite some other guest to his frightful feasts of "infant limbs and human blood."

Acis, a pigmy in comparison with his rival, valiantly defies him, and Polyphemus gives him a death as clumsy and brutal as himself. He crushes the shepherd beneath the rock which has served as a setting for the amours of the dainty lovers. But the sorrowing Galatea, exerting her divine powers, makes Acis immortal by changing his blood into the crystal waters of a river — the Acis or Acinius, which, springing from under a rock at the foot of Mt. Etna, still flows over the verdant plains of Sicily.

"Acis and Galatea" was first privately performed at the Duke's palace either in 1720 or 1721; the doubt exists owing to the fact that in the autograph copy preserved in the royal collections in Buckingham Palace the last few pages upon which were written part of the chorus, "Galatea, dry thy tears," and the date, have been lost. In the original manuscript several other characters beside the giant, the nymph and the shepherds Acis and Damon, are mentioned, such as Clori, and Eurilla, Filli, Dorinda and Silvio. It is certain that at the Cannon's performance, "Acis and Galatea" was

not acted, and that the work was not intended by Handel to be acted, although it has several times been produced in this fashion. The character of Polyphemus in itself would present a serious obstacle to an operatic version, for it would be difficult, to say the least, to make an ordinary human being convincing as the raging, roaring monster who could make mountains tremble under his step.

The serenata, judged by contemporary critics to be "one of the most equal and perfect of all his compositions," is held after two centuries in the same high favor. It shows that the great Saxon, in spite of the fact that he was so well at home with the grand and the majestic, knew also how to be graceful and tender. The work is notable for simplicity of structure and for sincerity and clearness of characterization, a virtue by no means common with composers in Handel's day. The three principal characters are wonderfully vivid and distinct. Victor Schoelcher says with enthusiasm, "He has known how to be as graceful as Haydn (that is to say to be the perfection of grace), when he wrote the songs for the nymphs in 'Acis and Galatea.' The pictures of Watteau are not more lovely than that pastoral, which is a gem of freshness and prettiness."

The score abounds in charms. The ideal overture, consisting of a single presto movement, depicts the sparkling rivulet. The opening chorus, "O the pleasures of the plains," well expresses the bliss of pastoral life in the age of fable. Galatea's recitative, "Ye verdant plains and woody mountains," is followed by her famous air, "Hush, ye pretty warbling choir."

"Never," says Mrs. Bray, writing in 1857, "was there an air more widely known or that delighted more every hearer. Every organist who wants to show the sweetness of the flute stop of his organ plays it; every flute-player selects it; and every lady who has a mellifluous treble and a warbling flexibility in her shake, makes it her choicest song."

To this song Acis answers in kind with the air, "Love in her eyes sits playing," and Galatea sings back to him ten-

derly, "As when the dove," the first part concluding with the bright chorus, "Happy! Happy! happy we!"

The stalking shadow of the monster falls with the chorus, "Wretched lovers," and promises a gloomier tone for the second part. How expressive of terror is the setting of the lines beginning "Behold the monster Polypheme!" Horror dwells in the ogre's recitative, "I rage, I melt, I burn," which leads to the love song, "O ruddier than the cherry," graceful and humorous yet grotesque in the mouth of such as he. The brutal air, "Cease to beauty to be suing," is more congruous. Acis' plaintive song, "Love sounds th' alarm," is followed by the trio, "The flocks shall leave the mountains," celebrated as one of the best of Handel's numbers of this sort. After the catastrophe Galatea's lament begins, "Must I my Acis still bemoan?" and the serenata concludes with the chorus, "Galatea, dry thy tears."

It is not known that "Acis and Galatea" was again produced publicly until 1831, when Rich gave it at Lincoln's Inn Fields for the benefit of a singer named Rochetti. On May 17, of the following year, a company directed by one Arne, an upholsterer, and father of Dr. Arne, the composer, entirely without Handel's sanction, gave a very pretentious production of it in operatic form at the Haymarket Theatre, London, across the street from Handel's own theatre. Young Arne, his sister, who afterward became Mrs. Cibber, and Miss Cecelia Young, who afterward married young Arne, were principals in the cast. It is truly pity to be forced to refer to so charming a family group as a pirate combine.

And after all, our burning indignation can be mitigated by the remembrance of numerous "musical borrowings" on the part of Handel himself. It was evidently, however, more than he could witness with entire equanimity, and for June 10 he announced for performance, "'Acis and Galatea,' a serenata, revised with several additions, at the Opera house, by a great number of the best voices and instruments. There will be no action on the stage, but the scene will represent in a picturesque manner a rural prospect with rocks, groves,

fountains and grottos, among which will be disposed a chorus of nymphs and shepherds, the habits and every other decoration suited to the subject." On this interesting occasion seven Italian and two English singers gave the parts in their respective languages — only another instance of the "confusion of tongues" countenanced in that day. Handel added certain portions of his old work, evidently with the intention of making it as different as possible from the piratical entertainment, but only succeeded in taking away from its artistic value. It was thus performed three other times in June, but was afterward restored to its original form. In 1788 Mozart wrote additional accompaniments for "Acis and Galatea," and Feb. 5, 1842, it was put on the stage at Drury Lane by Macready.

ALEXANDER'S FEAST

Handel's French biographer, David, remarks with enthusiasm of the master's setting of Dryden's "Alexander's Feast, or the Power of Music": "We have made our loftiest eulogy when we have said that the music is worthy of the words." There is some possibility that the poet would have taken exception to the word "worthy," for it was he who, when assured by a friend that his new ode was the greatest ever written, returned with becoming modesty, "It is not only the greatest ode that ever was written, but the greatest ode that ever will be written." And strange to say, after over two centuries he has not yet been proved wrong. This famous lyric to St. Cecilia was composed in 1697, when Dryden was sixty-six years of age.

Handel's setting of the poem was first performed Feb. 19, 1736, at Covent Garden Theatre. The text was put into practical form, that is, divided into strophes, by Handel's friend, Newburgh Hamilton, who permitted himself an addition to the text in the way of a canticle, which is latterly omitted. Hamilton's arrangement had been originally made twenty-five years before, for one Thomas Clayton, who had failed lamentably to rise to the occasion. No one could have been found who was more ably fitted to divide this great poem than was Hamilton. To him the lines of this noble

poem were so sacred that he was determined to preserve it in its own form as closely as possible, and the material has lost nothing in his hands. That one of England's greatest songs should be set to music by the gifted Handel was but fitting, since Handel had long been a great favorite with the English nation; and the united efforts of Dryden and Handel have immortalized Alexander's Feast. Coming at a time when the English public had become tired of foreign opera, this home product was enthusiastically received. Hamilton was so delighted with Handel's success that he prefaced the work with a poetical panegyric which thus concludes:

> "Had Dryden liv'd the welcome day to bless,
> Which cloth'd his numbers in so fit a dress;
> When his majestic poetry was crown'd,
> With all your bright magnificence of sound;
> How would his wonder and his transport rise,
> While fam'd Timotheus yields to you the prize."

"Alexander's Feast" is more than ever admired, as it now stands with Mozart's additional accompaniments composed in 1790. In Germany it is one of the most familiar of Handel's works.

A description of the first performance is given in the London Daily Post: "Yesterday evening the Duke of Cumberland and the Princess Amelia were at the Theatre Royal in Covent Garden, where they heard the hymn of Dryden which Mr. Handel has put to music. There never was upon the like occasion so numerous and splendid an Audience at any Theatre in London, there being at least thirteen hundred Persons present, and it is judged that the receipts of the house could not amount to less than four hundred pounds. It met with general applause though attended with the inconvenience of having the performers placed at too great a distance from the audience, which we hear will be rectified the next time of performance."

It is difficult to understand the apparent astonishment over the size of the audience when we read of "Athaliah" being performed at Oxford and "vastly applauded" by an

audience of thirty-seven hundred persons. The singers upon this first occasion were Signor Strada, Miss Young, the fiancée of Dr. Arne, Beard the tenor, and Erard the basso. It was successfully given five times that season. Handel wrote "Alexander's Feast" soon after a period of recuperation at Tunbridge, and not, as frequently stated, after his successful trial of the baths of Aix-la-Chapelle, which followed his complete breakdown in health and fortune. It came into being when his persecution at the hands of his professional enemies was at its height, when even the playbills announcing his performances were torn down as soon as they were put up.

The text of "Alexander's Feast" was appropriate matter, and it is small wonder that Handel found himself in his element with it. The poem is generally familiar. Alexander is pictured at his wedding feast reclining beside his bride, the lovely Thais. The old Timotheus strikes his lyre, and by music's power moves the hero from mood to mood. He sings of Jove, and Alexander by the power of suggestion, himself

> "Assumes the god,
> Affects to nod,
> And seems to shake the spheres."

Bacchus, the "jolly god," becomes Timotheus' theme, and praise of "drinking, the soldier's pleasure," and Alexander, grown vain, in fancy sees his hosts about him, and fights "all his battles o'er again," when the notes change to a sadder strain, Alexander's pride is checked and a mist of tears rushes across his eyes as the musician describes Darius, the once powerful enemy, hurled from glory to infinite degradation, "with not a friend to close his eyes" when death claims him. In the gamut of emotion love is next to pity, and Timotheus gallantly sings the charms of Thais. A crash of martial sounds rouses him, and he sees his army surround him to urge him to the fight, the spirits of the fallen Grecian warriors reminding him of their unrevenged fate. The king seizes a flambeau and starts forth from the banquet hall with

his men to fire Persepolis. Holding aloft her torch, before them all goes Thais, who "like another Helen fired another Troy."

Having thus illustrated the marvels done by the musician of ancient days with his lyre and flute, the poet sets forth as his peer the later Cecilia, traditional inventress of the organ, whose performance moved an angel from heaven to espouse her.

Not only the magnificent choruses are notable, although the work is much stronger in them than in the airs. The overture with its "majestic, joyful fugue," has been described as inspired. Worthy of mention are the solo, "Revenge, revenge, Timotheus cries;" the recitative, "Give the vengeance due the valiant crew;" the solos, "Softly sweet in Lydian measure," with violoncello accompaniment; and "The King seized a flambeau with zeal to destroy."

Important among the choruses are the graceful bridal chorus, "Happy, happy, happy pair;" the soldiers' drinking chorus, "Bacchus' blessings are a treasure;" "He sung Darius great and good;" the bold and dramatic male chorus, "Break his bands of sleep asunder;" "Let old Timotheus yield the prize," a double fugue with four different subjects; "The many rend the skies with loud applause," the last constructed upon a ground base of five bars repeated fourteen times, but so skilfully managed that no monotony has resulted.

Some confusion has arisen over the fact that in 1739, for the festival of music's patron saint, Handel set to music Dryden's smaller ode on St. Cecilia's Day, which preceded "Alexander's Feast" by ten years. This begins, "From harmony, from heavenly harmony, this universal frame began." To judge by a letter written Sept. 3, 1687, by Dryden to his son, who was then in Italy, this poem was composed in a rather perfunctory manner. "In the meantime," says he, "I am writing a song for St. Cecilia's feast, who you know is the patroness of music. This is troublesome and in no way beneficial, but I could not deny the stewards of the feast who

came in a body to desire that kindness, one of them being Mr. Bridgeman, whose parents are your mother's friends."

There is record that Handel's score for this was sometimes performed at the same time as "Alexander's Feast," together with two concertos for various instruments and an organ concerto, and sometimes in performance with "Acis and Galatea." It is divided into fourteen numbers and contains some of Handel's best chorus work. The manuscript score is in Buckingham Palace, and according to the dates inscribed in Handel's handwriting, it was begun September 15, and finished September 24. Sir John Hawkins states that Handel originally wrote its music for the opera "Alceste," but it is too characteristic of the sentiment for his statement to go unchallenged without other testimony. The custom of honoring St. Cecilia's Day with distinguished musical performances had been inaugurated by Dr. John Blow and Henry Purcell, and was in vogue in Handel's day. Even Pope, who, according to Shakespeare, was by nature well fitted for "treason, stratagem and spoils," wrote an ode to St. Cecilia in order to be in fashion.

SAUL

Of the oratorios of Handel, "Saul" is one of the most dramatic and suggestive of the glare of the footlights, and it could very fittingly be presented with scenery, costumes and action. There is great human interest and therefore many distinct personalities, among them being some of the most beautiful and picturesque of the Bible. "Saul" was finished by Handel Sept. 27, 1738, two months and four days having been employed for its composition, a short enough time for the majority of composers; but in view of the fact that the "Messiah" was written in twenty-four days and "Israel in Egypt" in twenty-seven, we may find some cause for astonishment in this unusual deliberation. "Saul" was the work with which was opened Handel's oratorio venture in the King's Theatre in the Haymarket. (He leased the theatre for the purpose of giving oratorios there twice a week.) According to the London Post, the first performance was held Jan. 16, 1729, at six o'clock. "Saul" proved very successful and was heard again several times before the close of the season. It was the finest oratorio yet written by Handel, and numbered among its virtues the essential one of unity.

In this instance there exists some uncertainty as to who wrote the poem, which follows with fair faithfulness the biblical narrative. It is believed to have been either Charles

Jennens or Thomas Morrell, and Newburgh Hamilton, who prepared "Alexander's Feast," has also been suspected of its authorship. Although the generality of opinion seems rather to favor Jennens, it savors very strongly of the style of the text of "Judas Maccabæus," written by Morrell. The poem into which the marvelous story of love, friendship and ungoverned passion has been put is very conventional, although out of its general banality occasionally emerges some such vivid figure as "Envy, eldest born of Hell." One may be guilty of some regret that the Bible phraseology has not been transferred to the score in all its original force and piquancy, as was afterwards done with such success in "Israel in Egypt" and the "Messiah." The characters introduced are Saul, King of Israel; Jonathan, his son; Abner, captain of the host; David; Apparition of Samuel; Doeg, a messenger; an Amalekite; Abiathar; Merab and Michal, daughters of Saul; the Witch of Endor; the Israelites.

The story opens in the camp by the valley of Elah. The Israelites sing a song of triumph over the slaying of the huge Goliah by the young shepherd David, and their ultimate victory over the disheartened Philistines. The scene shifts to Saul's tent, where the King and Jonathan, his son, and his daughters, Merab and Michal, are gathered. Abner presents the young hero to the royal company, and Saul bestows the elder daughter's hand upon him in reward and welcomes him as a permanent member of his household. The daughter Merab scorns David on account of his lowly origin (this has no justification in the original account), but the heart of the gentler Michal has gone out to him.

The scene changes to a place before an Israelitish city, and women come "singing and dancing to meet King Saul with tabrets, with joy, and with instruments of music." Alas! they make invidious comparisons, such as "Saul has slain his thousands, and David his ten thousands." The jealousy of Saul, a creature of moods, is roused to white heat. At the king's house they whisper among themselves of how he mutters in his rage. In his imagination he already sees the

throne usurped by this comely young warrior who so effectually appeals to the popular fancy. A stranger to self-control, he angrily hurls his javelin at David, who evades it.

Then Saul charges Jonathan with the task of ridding the earth of the object of his hatred. But Jonathan, whose soul is knit to David's in friendship, struggles with his sense of filial duty and finally refuses to accept the charge.

The opening scene of part two is laid in the palace. The danger thickens about David, who confers with Jonathan over the situation. Saul has contemptuously bestowed Merab, his gift to David, on Adriel, but David acknowledges his preference for Michal to the haughty elder sister. When Saul enters, still raging, Jonathan attempts to calm him and to plead David's cause. Saul, realizing that he cannot depend upon Jonathan as his instrument, craftily changes his tactics, pretending that David has been reinstated in his affections. He gives him Michal as a snare, and the two happily plight their troth. The scene changes to the house of David, who admits to Michal that Saul's overtures are insincere. When he has told her that after destroying Saul's enemies he has again had to avoid the King's wrath, the loving Michal urges him to fly and lets him down through the window. When Doeg comes from Saul, Michal shows the chagrined messenger the bed with the image she has put within it to conceal her husband's flight.

The scene changes to the palace, where the Feast of the New Moon is being celebrated. Saul has fancied to secure David when he came to take his place at the board. When to explain his absence, Jonathan says that David has gone to attend the annual sacrifice, Saul hurls the javelin this time at his son, cursing him for the stupidity of a friendship with a man who will probably rob him of the throne.

The first scene of part three is placed in the abode of the witch of Endor, who, at Saul's bidding, by her unholy arts, brings Samuel from the realm of the dead. Samuel has only a hopeless message for the unhappy king. The morrow shall see him and his sons dead at the hands of the Philistines. In

due time we find David mourning over the news of the death of Jonathan brought by the dissembling Amalekite, who is put to death. Abner, in the midst of the lamentation, gives over to David the head of the kingdom and the trust of recovering "what Saul by disobedience lost."

As the libretto is unusually long and the score is divided into eighty-nine numbers, it would of course be more than futile to mention all of them. The work is distinguished by powerful dramatic expression. The parts of both David and Jonathan are beautifully conceived, and their scenes together are marked by tenderness and pathos.

However, "Saul" is not frequently given at the present day for the reason that it is very diffuse, poetically weak, and containing many recitatives and airs that are conventional and monotonous, and far removed in style from the present day. The long overture (Sinfonia), in four movements, is conventional, like Handel's overtures generally, and has no apparent appropriateness to the work that follows.

The triumphal chorus, "Welcome, welcome, mighty King," is one of the most interesting numbers. This jubilant processional employs "carillons" (chimes of little bells), in its accompaniment. The instrumental introduction to "Along the monster atheist strode" has a curious suggestion of the stride of Goliath. It is a characteristic piece of Eighteenth Century realism.

Possibly the finest and most skilfully wrought of the numbers is the powerful chorus, "Envy, eldest born of Hell." Sharing with it in the characteristics which give it rank among the great Handelian choruses is that entitled "O fatal consequence of rage." David's beautiful song, "O Lord, whose mercies numberless," is well worthy of mention, and Jonathan's aria, "Sin not, O King," is a simple but lovely number. Saul's scene with the witch of Endor, preceded by his striking recitative, "Wretch that I am," is dramatic in the extreme, the incantation music gaining much in effect by the skilful use of the oboes and bassoons. Most famous of all the numbers is the magnificent "Dead March" in C major,

the elegy on the death of Saul and Jonathan. It is impossible to conceive how sound could be more utterly sad. "Nothing," says Schoelcher, "has a more solemn effect than those orchestral rollings, interrupted by the grave accents of trumpets and trombones, which recall the memory of the warrior, and by the lamentations of the hautboys, which pierce from time to time like flashes of despair." Even the urchin upon the street recognizes this wonderful "Dead March" when he hears it played for some later fallen hero. It is one of the most remarkable instances in music of powerful effect attained by the simplest means, and the wonder never fails that such effect could be secured in the major mode. It is a peculiarity of almost all Handel's dirges and songs of sorrow that they are written in this mode, while almost without exception other composers have deemed the minor a necessity for the expression of sorrow and hopelessness. Handel subsequently used this march in a similar situation in "Samson." David's beautiful aria, "In sweetest harmony they lived," is a striking instance of the ease with which the living forget the once unbearable shortcomings of the dead.

Handel, whose praiseworthy thriftiness about utilizing old compositions is well known, evidently had some thought of introducing Queen Caroline's Funeral Anthem as an elegy on the death of Saul and Jonathan. A change of mind is evinced by the fact that it is struck out of the manuscript score. He found his opportunity to use the Funeral Anthem, however, in his next work, "Israel in Egypt."

ISRAEL IN EGYPT

Handel's oratorio, " Israel in Egypt " and its history is in more than one particular of very unusual interest. It was written in the fall of 1738 (with it we find the same old cause for astonishment, its composition taking but twenty-eight days), and it was first performed on April 4, 1739, at the King's Theatre in the Haymarket, which Handel had leased with the intention of giving oratorio twice a week. It was announced for performance " with several concertos on the organ, and particularly a new one." The oratorio proper was in two parts and was preceded by Queen Caroline's Funeral Anthem in the guise of " Lamentations of the Israelites for the death of Joseph."

A mere perusal of the notices in the London newspapers throws an interesting sidelight on the progress of the chequered career for which " Israel in Egypt " was destined. The public was not pleased. The work was composed almost entirely of choruses, and there was no opportunity presented by its score for the brilliant Italian aria singing, then so fashionable. So, on the 10th, there appeared a notice to the effect that " The oratorio will be shortened and intermixed with songs." And accordingly, at the second performance on the 11th, the severity of the occasion was mitigated somewhat by the singing of certain arias from Italian opera by Signora Francesina. There is indeed a tradition that " Rule

Britannia" was on one occasion inserted, with what must have been remarkable effect, after the chorus, "He smote all the First-Born of Egypt." The oratorio was then withdrawn; but on the 13th an open letter appeared in the London Daily Post, urging that another opportunity to hear a work so excellent be given to the public. The letter had its effect, for on the 14th the Post made announcement as follows: "We are informed that Mr. Handel at the desire of several persons of distinction, intends to perform again his last new oratorio of 'Israel in Egypt' on the Tuesday next, the 17th inst." It was again advertised for performance on the 19th, but at the last moment withdrawn in favor of "Saul" (which was much more dramatic and always better liked), and "the famous Signor Piantanida," a violinist newly arrived from abroad.

In fact, "Israel in Egypt" was performed but nine times in the remaining twenty years of Handel's lifetime and then, with the exception of its premier, always in mutilated form. It was only heard as Handel intended it when the Nineteenth Century was well toward its meridian. Another distinction attaching to "Israel in Egypt" is that it is the work which most strikingly demonstrates Handel's proneness to adapt portions of his older work to a new subject, or to borrow copiously from the works of other composers. Just as the "Messiah" is the freest from indication of this somewhat questionable habit, so "Israel in Egypt" is its most striking illustration. Handel has drawn heavily upon a serenata of Alessandro Stradella, of romantic and uncertain memory, as well as upon a Latin magnificat by Erba, a canzona by Kerl, the celebrated German organist, and the works of one Francesco Antonio Urio, a priest. Of the thirty-nine numbers of the work, sixteen at least are upon the indebted list, which in this case helps to explain the swiftness of the work. The finest of the numbers are, however, not seriously touched by this accusation, and frequently where Handel has borrowed, his magic pencil has in some way infused with the life of his own genius much that was quite uninteresting as it stood.

This practice of borrowing from other works was not uncommon with the composers of the Seventeenth and Eighteenth Centuries, and was not then considered so objectionable as it is considered now. The borrowed material in Handel's works is exceedingly small in comparison with the enormous amount of his original invention.

"Israel in Egypt" is almost purely a choral work. Twenty-eight of its numbers are choruses, many of them double choruses. There are only five arias and three duets in the whole affair. It is only by means of a large body of singers that the beauty and grandeur of these stupendous numbers can be brought out, and the choruses of Handel's day were doubtless inferior to present vocal organizations. In thus giving the place of honor to the chorus, the work was ahead of his time and there is no cause for astonishment in the cold reception from a public that had been educated to appreciate only ballads and sentimental love songs. Whatever there may be to say for and against "Israel in Egypt," the average of critical opinion seems to have it that it is the most sublime and vivid of all the oratorios of Handel — some go farther and say of all oratorios. In its majesty and the fidelity of its tone painting it is the marvel of all who hear it. "Colossal" is the word most frequently met in association with it; "grand," "mighty," "magnificent," even "superhuman" and "sublime," nothing less is chosen as worthy to express it. It is believed that in this case Handel was his own librettist. The words are taken literally from the Scriptures with a few extraneous additions.

The second part, consisting of Moses' Song of Triumph, was composed first, Handel being afterward struck with the idea that the story graphically told in the Book of Exodus of Israel's escape from bondage and the plagues of Egypt would form a fitting introduction. There are few biblical narratives more thrilling and familiar than this. We find that the peaceful pastoral life of the Israelites is at last made unendurable by a new Pharoah "who knew not Joseph," evidently a despot reveling in his power. The people are put under

forced labor in the construction of the new public works at Goshen, and the yoke of the taskmaster lies heavy upon them. When Egypt has been scourged by a frightful plague, the children of Israel secretly plan to escape from their oppression by flying to the wilderness. And so one night in spring they break up their settlement and steal away. The exciting story of their pursuit by the hosts of Pharaoh, their escape over the bed of the Red Sea, and the destruction of the Egyptian horsemen by the returning water is included.

The second part consists of the song of thanksgiving sung by Moses and the children of Israel for their regained freedom, which is concluded by the Hymn of Praise of Miriam, the prophetess.

On account of Handel's intention of prefacing the work with the funeral anthem, there is no overture. It begins abruptly with six bars of tenor recitative, " Now there arose a new king over Egypt, which knew not Joseph." The first double chorus, "And the children of Israel sighed," is eloquent of depression and discouragement. Thereupon ensues a long series of choruses descriptive of the plagues of Egypt, in which all manner of imitative music is frankly and forcibly used. The turning of the waters of the Nile to blood, which constituted the first plague, has its principal treatment in the chorus, " They loathed to drink of the river," in which the disgust of the nauseated Egyptians is described past all mistake. The mezzosoprano aria, " Their land brought forth frogs," has in its accompaniment the lifelike suggestion of the hopping of frogs as they swarm into the very presence of royalty. After the description of the bodily pestilence which afflicted man and beast, comes the magnificent chorus, " He Spake the Word," in which the appearance of " all manner of flies " is indicated by the buzzing accompaniment, which increases to terrific volume as the locusts appear in clouds, to destroy all vegetation.

Most marvelously convincing in its imitation is the " Hailstone chorus," which depicts the fifth plague. The storm grows from a casual patter of drops swiftly to a rat-

tling and then to a terrific beating and crashing, as the lightning, or more graphically, "the fire which ran along upon the ground," fairly digs furrows in its fury. Only a genius of highest rank could have achieved the "Hailstone chorus," which is the most famous number in the work. Almost equally graphic is the chorus, "He sent a thick darkness over the land," the helpless terror aroused by the utter absence of light being transfixed in the score. We fairly see the groping of hands, the sudden startings to avoid contact with what seems like substance but is only masses of darkness. Handel has accomplished the seeming impossible by depicting in sound a soundless thing like darkness.

In the last plague, the fierce wrath of the Destroying Angel is revealed in the chorus, "He smote all the first-born of Egypt."

The remainder of Part I. is chiefly given to the departure of the Israelites. The chorus, "But as for the people, he led them forth like sheep," is in a pastoral style. After the intonation of the words, "He rebuked the Red Sea," the march of the Israelites through the deep is given in splendid swinging harmony. At the words, "But the waters overwhelmed their enemies," the tumbling of the waves as they close over the pursuers is wonderfully imitated by the orchestra.

Part II., or the "Song of Moses," opens with a brief orchestral prelude; then follows the impressive choral declamation, "Moses and the children of Israel sung this song unto the Lord," which at the words, "I will sing unto the Lord, for He has triumphed gloriously," becomes a superb double chorus, fine and bold. The soprano duet, "The Lord is my strength," is followed after an intervening number by the famous duet for two basses, "The Lord is a Man of War." The fact that this portion does not gain luster entirely by its choral pieces is further enforced by the celebrated tenor bravura, "The enemy Said."

The massive chorus, "The people shall hear," is recognized by musicians as one of Handel's greatest choral efforts.

After the beautiful aria for contralto, "Thou shalt bring them in," this "Hercules of oratorios" is concluded with Miriam's joyful Hymn of Praise and the great chorus, "Sing ye to the Lord."

The "Israel in Egypt" belongs in a class all its own; in it Handel departed from the conventional Italian manner and created special forms. Manifesting the power of Jehovah, this oratorio presents a story so vast and so sacred in its nature that none other of Handel's oratorios can be classed with it except the "Messiah." Though Handel was in some danger of offending public taste by his free handling of this Bible story, yet so skilful was he in his portrayal, that though he sacrificed none of his musical instincts, neither did he wound the feelings of the believer. Consisting, as it does, of a series of marvelous tone pictures in massive choruses, which for depth of pathos and power of description have never been equaled, the solos, coming so rarely, give the effect of having been dropped in by accident.

L'ALLEGRO

On Feb. 27, 1740, a cantata entitled "L'Allegro, il Pensieroso ed il Moderato" was presented at Lincoln's Inn Theatre. The Milton lover at once raises inquiring eyebrows over the third division, Il Moderato? It seems that the text was prepared for Handel by Charles Jennens, an amateur poet, and his supplementing Milton's immortal verses with a poem of his own, built in the Miltonian form and rather taking issue with the great poet's conclusions, is one of the most amusing and unconsciously audacious affairs in literature. The lines of the famous poem have been little changed, but the plan of presenting the sentiments of Allegro and Pensieroso in alternating stanzas, whereas in the poem L'Allegro speaks until she has finished and then Pensieroso begins, was agreed upon between composer and librettist, thus securing musical diversity is giving the matter rather too much the effect of an old-fashioned debate.

The following extract from a letter written to Jennens by Handel from Dublin, Dec. 29, 1741, would make it appear that either the great Saxon was rather more gracious than we have been led to believe, or that his literary tastes were unformed:

"I opened with the 'Allegro, Pensieroso and Moderato,' and I assure you that the words of the Moderato are vastly admired. The audience being composed (besides the Flower of Ladies of Distinction and other People of the greatest

Quality) of so many Bishops, Deans, Heads of the College, the most eminent people in the law, as the Chancellor, Auditor General, etc., etc., all of which are very much taken with the Poetry so that I am desired to perform it again the next time."

It seems rather strange to us that Handel should have encouraged Jennens in his amateur venture, but these two were intimate friends and it may be that Handel's love for his friend blinded him to the absurdity of the "Moderato." L'Allegro and Pensieroso are not to be regarded as methods of living, but as moods of mankind. What a humdrum existence, if we had to keep the middle course constantly! Mirth and gaiety, sadness and sorrow, are but signs of a healthy, vigorous mind; moderation, which never reaches the heights of one, nor sinks to the depths of the other, lacks intensity, lacks color, and descending into mere mediocrity, becomes commonplace and unpoetic.

Later, however, Handel omitted the "Moderato" entirely, Dryden's "Ode on St. Cecilia's Day," composed the year previous, being substituted. The work of the composition was speedy as was usual with Handel, for the original score in the Royal Library at Buckingham Palace bears at the beginning the date Jan. 19, 1740, and at the end that of Feb. 4, 1740. The advertisement in the London Daily Post announced, "Never performed before — at the Royal Theatre, Lincoln's Inn Fields, this day will be performed L'Allegro, etc., with two new concertos for several instruments, and a new concerto on the organ. Boxes, half a guinea; pit, 5s; first gallery, 3s; upper gallery, 2s. Pit and gallery opened at four and boxes at five."

The text of "L'Allegro" is without plot and utterly undramatic, yet Handel has succeeded in giving the music vivacity and variety, the work ranking indeed among his most meritorious, and constituting in itself a revelation of his mastery of expression. It proved at first "caviare to the general," and was one of the disappointments which sent Handel to Dublin in 1741. There was, however, in

London an occasional one who appreciated its value. In the Gentleman's Magazine for May, 1740, a long poetical tribute signed G. O. begins:

TO MR. HANDEL

On hearing Alexander's Feast, L'Allegro, Il Pensieroso, etc.

"If ever Arion's music calmed the floods,
And Orpheus ever drew the dancing woods;
Why do not British trees and forests throng
To hear the sweeter notes of Handel's song?
This does the falsehood of the fable prove,
Or seas and woods, when Handel harps, wou'd move."

The work met with its due of praise before Handel's career was ended and it was many times performed. The cantata is without overture, but was intended to be preceded by an orchestral concerto. In vigorous recitative Allegro opens the famous discussion beginning in uncomplimentary fashion:

"Hence, loathed melancholy,
Of Cerberus and blackest midnight born,
In Stygian cave forlorn;
'Mongst horrid shapes, and shrieks, and sights unholy."

Pensieroso, without refuting the foul charge (also in recitative), addresses a few home truths to "vain deluding Joys"—"the fickle pensioners of Morpheus' train."

Allegro now drops unpleasant personalities, and addresses a charming aria to his especial Goddess "fair and free, in heaven yclept Euphrosyne," and Pensieroso, not to be outdone, invites the presence of his deity, "divinest Melancholy." Allegro true to his character breaks into that most irresistible of all laughing songs,

"Haste thee, nymph and bring with thee,
Jest and youthful jollity,"

of whose music nothing stronger may be said than that Handel has trammeled none of the mirthfulness of the lines. The fun is infectious and the chorus echoes the glee

which still ripples through Allegro's minuet, "Come and trip it as you go." Pensieroso, who has remained patiently in the background, advances to sustain his case with the recitative, "Come pensive nun," the aria "Come, but keep thy wonted state," and a second recitative, "There held in holy passion still," and is supported by his first grave and tender chorus, "Join with thee, calm Peace and Quiet."

Arrogant Allegro again bids "loathed melancholy" hence and sues in aria, "Mirth, admit me of thy crew." Pensieroso returns with the recitative,

"First and chief on golden wing
The Cherub Contemplation bring."

And in one of the most admired of the arias makes allusion gently rebuking to boisterous Allegro—"Sweet bird, that shun'st the noise of folly," whose brilliant flute accompaniment imitates the ravishing notes of the nightingale. Allegro's aria, "Mirth, admit me of thy crew," gives opportunity for the painting of the jocund sounds of the hunt, and Pensieroso depicts the fair grace of the more serious mood in his aria (possibly the gem of the work), "Oft, on a plot of rising ground, the far off curfew sound," ringing somberly through the score; and in the same contemplative style sings, "Far from all resort of mirth."

Allegro has four numbers in rebuttal and chooses rural cheer for the illustration he gives in the arias, "Let me wander not unseen," and "Straight mine eye hath caught new pleasures;" and recitative, "Mountains, on whose barren breast," and the final gay chorus, "Or let the merry bells ring round."

In part two Pensieroso, out of patience with much prating on the part of his rival, grows more caustic than his habit in the recitative,

"Hence, vain deluding Joys
The brood of Folly without father bred."

But soon, his calm grave self again, he gives stately persuasion (in most impressive aria), and follows with a second characteristic aria, "But, O sad virgin, that thy power."

Allegro sustains his side with a solo and chorus presenting a sprightly picture of a tournament, "Populous cities please me then," and as is the logical sequence of such concourse of men and maids, the aria, "There let Hymen oft appear." Pensieroso celebrates the quiet virtues of night in the canzonet, "Hide me from Day's garish eye." while flaunting Allegro declares "I'll to the well-trod stage anon." He also gives melody to that immortal passage beginning, "And ever, against eating cares;" declares in characteristic aria "Orpheus himself may heave his head," and concludes with the aria and chorus,

"These delights if thou canst give
Mirth, with thee I mean to live."

To Pensieroso is given the last hearing. In the recitative, "But let my due feet never fail," he shows the peace of the "studious cloisters pale." The stately chorus, "There let the pealing organ blow," originally had pauses for the organ improvisation to which Handel treated his Eighteenth Century audiences. Pensieroso's aria, "May at last my weary age," is followed by the majestic fugued conclusion,

"These pleasures, Melancholy give
And we with thee will choose to live."

Moderato sagely points out the wisdom of the middle course, and makes respectable allusions to such virtues as Temperance, Health, Contentment, Frugality, and Chaste Love led by Reason.

The Handelian measures lose nothing of their dignity because Milton has given place to Jennens. But is not the text of Beethoven's "Fidelio" hopelessly commonplace, and that of Mozart's "Magic Flute" even atrocious?

THE MESSIAH

Handel's "Messiah" is most representative of all the works of its class. Not in opera, nor in fact in any other form of music, does one composition stand out head and shoulders above its fellows as does this. It is not asserted that it is the first from the viewpoint of the musician, but no other oratorio has enjoyed such enduring popularity — such positive adoration. Many generations have approved of it, and as different as the tastes of the Eighteenth and Twentieth Centuries in most particulars, by this work they both alike have been melted to tears and roused to higher aspirations.

The composition of the "Messiah" was commenced Aug. 22, 1741, and finished September 14,— a colossal work to accomplish in twenty-four days. Handel was at this time fifty-six years of age, and, with broad and mellow philosophy endowed by experience and sorrow, able fitly to approach his sublime subject. He was without doubt by nature pious and benevolent, although the many tales of his irascibility leave for the moment a different impression.

It was a trying time for Handel in London. A man of his bluntness and fearlessness is bound to have enemies, and he had more than his share. Their elaborate plan of persecution included the meanest and most exasperating of tricks and insults. In addition, his recent productions had been received with a frigidity little deserved in view of

their merit. So, when the Duke of Devonshire, in his capacity of Lord Lieutenant of Ireland, invited him to come to Dublin for a visit, he accepted the invitation, glad for a little while to be out of the reach of the cabals organized for his benefit.

Later his admirer, Alexander Pope, further immortalized the episode with a stanza in the "Dunciad." Dulness personified is represented as listening to the following remarks addressed to her by an unprepossessing phantom, named Italian Opera:

> "But soon, ah soon, rebellion will commence,
> If music meanly borrows aid from sense;
> Strong in new arms, lo! giant Handel stands,
> Like bold Briareus, with a hundred hands;
> To stir, to rouse, to shake the soul he comes,
> And Jove's own thunder follows Mars' drums,
> Arrest him, Dulness, or you sleep no more;—
> She heard, and drove him to th' Hibernian shore—"

When the maestro landed on the Hibernian shore, Nov. 18, 1741, after a journey delayed by adverse winds, there was packed in his luggage the newly finished score of the "Messiah." Handel was very fond of the Irish, and they gave him an ovation which did not flag during the nine months of his visit. In Dublin music was held in high regard, as may be inferred from the fact that such a sacrifice of fashion as the abandonment of hoops by the ladies should have been asked and cheerfully granted for the first performance of the "Messiah." And who is there but pauses to consider with something akin to awe the fact that by this device room for a seventh more hearers was gained? For seven hundred instead of six hundred were present. The management, which was evidently diplomatic, lost the appearance of undue discrimination by also requesting the gentlemen to attend without swords.

As stated in the advertisement, the proceeds of the affair were destined for charity, the item reading, "For the Relief of the Prisoners in the Several Gaols, and for the

support of Mercer's Hospital, in Stephen's Street, and of the Charitable Infirmary on the Inn's Quay, on Monday the 12th of April, will be performed at the Musick Hall in Fishamble Street, Mr. Handel's new Grand Oratorio, called the Messiah, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertos on the Organ by Mr. Handel." The tickets sold for half a guinea each.

That the cause was a vital one is shown by frequent notices in contemporary newspapers, referring to such things as the death of prisoners for debt from extreme want. There are abundant proofs of Handel's compassion. At his death his property was left to benevolent objects, and in life the Society for Poor Musicians, the Sons of the Clergy, and above all the Foundling Hospital were many times the better for his munificence. For the benefit of the latter he annually gave the "Messiah," on one such occasion the London Magazine recording that "There were eight hundred coaches and chairs and the tickets amounted to nine hundred and twenty-five guineas." So it is pleasant and appropriate that the greatest of his triumphs was thus dedicated to charity, and that first and last doubtless the "Messiah" has contributed more money to charity than any other work of art.

The first regular performance of the "Messiah" took place at noon on Tuesday, April 13, in the year of 1742, and an instant and full appreciation was awarded this great work. Faulkner's Journal, the Dublin Gazette, and the Dublin News-Letter, which evidently shared the same critic, agreed that "The best judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring, crowded Audience. The Sublime, the Grand and the Tender adapted to the most elevated, majestick and moving words, conspired to transport and charm the ravished Heart and Ear." One admirer waxed poetical and averred magnificently:

"To harmony like His celestial power was given
To exalt the soul from earth and make of hell a heaven."

The biographers will never grow tired of relating how the Reverend Mr. Delaney, intimate of Dean Swift, and bearing an old-fashioned prejudice against public singers, so forgot himself as to exclaim after Mrs. Cibber's singing of the aria, "He was despised": "Woman, for this be all thy sins forgiven."

London first heard the "Messiah" at Covent Garden, March 23, 1743, some little time after Handel's return. While it is believed that it was not received with enthusiasm quite commensurate with that of Dublin, it was on this occasion that the reverent and still existing custom of standing during the "Hallelujah" chorus was inaugurated by King George II., who was so moved by its sublimity, that at the words "For the Lord God omnipotent reigneth," he rose to his feet followed by the entire audience.

The "Messiah" was performed thirty-four times during Handel's lifetime, but never upon the scale nowadays deemed adequate. His last public act was to direct it on April 6, 1759, but a week before his death. It received its first great performance at the Handel Commemoration in Westminster Abbey, in 1784, which the entertaining Dr. Burney so graphically describes. The orchestra of two hundred and forty-nine musicians and the choir of two hundred and seventy-five voices were the wonder of the day. What would have been the world's emotions had it then known that on the centenary of Handel's death the "Messiah" would be produced at Crystal Palace with an orchestra of four hundred and sixty and a choir numbering twenty-seven hundred? In London between the years 1791 and 1861 it was given annually on Christmas Eve. In Boston it has been performed since 1818 by the Handel and Haydn Society alone nearly eighty times.

Scores of sermons have been preached about the "Messiah," and volumes of history and criticism written. In England it is held in absolute veneration. The island has in all generations resounded from shore to shore with its strains. The absolute satisfaction it gives to the British

soul has for some years past bred a certain exasperation in critics known as the elect. Now one may say that there are few things so fussed about as the stubborn British devotion to the "Messiah."

"The Hallelujah chorus is part of their religious belief," exclaims Ernest Walker; but he adds philosophically, "If it was necessary for us blindly to bow the knee for all time to one single work, no doubt 'The Messiah' was our wisest choice." We do not hear the work today exactly as it was heard in Dublin, in 1742. Handel afterward rewrote and improved numerous passages, and the original instrumentation being rather thin, Mozart composed additional accompaniments in 1789, which are accepted as an integral part of the work. They are indeed an improvement, for Mozart employed orchestral means unknown in the day of Handel. Very interesting is the fac-simile of the autograph copy just as it left the great composer's pen with its habit of employing rather too much ink.

The text is the literal words of the Holy Scriptures and was selected from the Old and New Testaments and admirably arranged by Charles Jennens. It is an amusing circumstance that Jennens was badly disappointed by Handel's music, which he admitted a "fine entertainment," though "not near so good as he might and ought to have done."

But notwithstanding this adverse criticism by his friend Jennens, the "Messiah" made its impression once and for all time. Haydn, Mozart and Beethoven gave it their most enthusiastic praise, and with generous applause paid homage to the genius of its composer. Nor is this to be wondered at, for the "Messiah" measures Handel's crowning point in oratorios. Himself unsurpassed in the art, and his text the subject lying closest to the hearts of the religious world, the "Messiah" comes as near being sublime as the work of man can come.

The work is divided into two parts. The first part includes the foretelling of the Messiah by the Prophets, the

celestial announcements heralding this birth, and the reception of the "tidings of great joy" by the shepherds at their vigil. The second part begins with Christ's actual appearance upon earth as the Redeemer and Savior of mankind, treats of his passion, death, and exaltation, and of the spread and establishment of the Gospel in the land. The third part makes declaration of the truths of Christianity, and amounts in essence to a "Credo," subscribing to the existence of Christ the Redeemer, "the resurrection of the body and the life everlasting," in the justice which nothing can divert, and the surety of eternal happiness. This oratorio text has nothing about it dramatic, according to the general acceptance of the term, and great indeed must have been the genius which could give to an entirely contemplative work such enduring popularity.

The short grave overture, or rather orchestral prelude, consist of a few chords at once majestic and abrupt as if to arrest the attention, these being followed by a fugal movement. Into the solemn anticipation thus engendered steals the tenor recitative and aria, "Comfort ye, my people," expressive of the tender compassion of the Infinite for an erring world. Inspired to new confidence the people cry that now "Every valley shall be exalted." Following this there resounds the first of the splendid choruses of the "Sacred Oratorio," and "And the glory of the Lord shall be revealed," expressive of the hope instilled by the promise of the Lord. Awe of the approaching Supreme One who knows no compromise strikes the heart of humanity, and is made vocal in a great bass aria shaken with agitation, "But who may Abide the Day of His Coming?" "He is like a refiner's fire," and mankind are conscious of their unworthiness.

Again comes the blessed assurance, "And He shall Purify," a beautiful and remarkably difficult number. The story of the Nativity now begins with the alto recitative, "Behold a Virgin shall conceive," and the sweet melody and chorus, "O Thou that Tellest good Tidings," is the recep-

tion of the intelligence. The ominous event of Christ's rejection by the world casts its shadow before in the fine bass recitative, "For behold, darkness shall cover the earth," and the equally fine aria in minor, "The People that Walked in Darkness," which Mozart has draped with a delicately elaborate instrumentation. The climax of the first part comes in the impressive chorus, "For unto us a Child is Born," through which rings the great names of the Messiah, "Wonderful," "Counselor," "the Mighty God," "the Everlasting Father," "the Prince of Peace." To this glorious tumult succeeds tranquillity. An antique pifa of the Calabrian peasants, usually called the "Pastoral Symphony," is heard. It is based upon a simple little tune which Handel remembered from hearing in his youth at Christmas time upon the streets of Rome. Some subtle quality puts before us the peaceful hillsides about Bethlehem. We know that it is night and that the shepherds watch over the flocks which lie sleeping about them. The sapphire sky is thickly studded with the stars which shine with dazzling brilliance. In a series of graphic rectitatives is told the sudden appearance of the Angel of the Lord and his message to these simple men of the birth of the Savior of the world in the distant city of David. And the celestial choir sing above them the great doxology, "Glory to God in the Highest."

The world is full of thanksgiving; the triumphant aria, "Rejoice greatly," is followed by the gentle pastoral, "He shall feed his Flock," of which Chorley says "of all the songs in the 'Messiah,' this pastoral is generally the best sung," the part ending with the chorus "His Yoke is Easy."

The most marvelous portions of the "Messiah" are contained in the second part. Here we find three of the finest choruses ever written by Handel, which is only another way of saying three of the finest choruses ever written — the solemn number which opens it, "Behold the Lamb of God," "Lift up your Heads, O ye Gates," and the Hallelujah chorus, "Among all the Hallelujahs in music,

the Alpha and Omega, the only one!" To speak in order of sequence, after the first named chorus comes the sublimely pathetic aria, "He was despised and rejected of men," descriptive of the contumely heaped upon the Son of Man, over whose composition Handel was found in tears. This is followed by the choruses, "Surely He has borne our griefs" and "All we like sheep have gone astray," the latter closing with the lovely adagio "And the Lord hath laid on Him the Iniquity of us all." The fugal chorus, "He trusted in God," in which resounds the hostile clamor of the mob; the recitative "Thy Rebuke hath broken His Heart," and the moving tenor aria, "Behold, and see if there be any sorrow like unto His Sorrow," paint the spectacle of the Savior dying upon the cross.

The "glorious resurrection" finds expression in the soprano aria, "But Thou Didst not leave His Soul in Hell," and the ascension in the magnificent chorus mentioned before, "Lift up your Heads." Upon the latter ensues the chorus, "Let all the angels of God worship Him," remarkable for its workmanship, and the usually omitted aria, "Thou art gone up on High." A fine chorus, "The Lord gave the Word," followed by the lovely Siciliana, "How Beautiful are the Feet," begins the triumphant story of the struggle of the Gospel again prejudice, which finds continuation in the chorus, "Their Sound is gone out into all the Land," and the aria beloved of bassos, "Why do the Nations." The chorus, "Let us break their bonds asunder," the recitative, "He that dwelleth in heaven," and the aria, "Thou shalt break them with a rod of iron," appear of pale interest when compared with that which follows them, the Hallelujah chorus, whose tremendous grandeur and sublimity it is impossible to describe. To hear it is to feel what Handel felt while composing this greatest of all choruses: "I did think I did see all heaven before me and the great God Himself."

In the serener, more contemplative, and shorter third part we find the composer's powers by no means exhausted.

There is no anti-climax, almost impossible as this may seem. What in all the "Messiah" is more beloved than the soprano aria, "I know that my Redeemer liveth?" Two short quartets with choral responses are followed by the great bass trumpet aria, "The trumpet shall sound," in which is inculcated the awesomeness of the resurrection of the dead. The duet, "O death! where is thy sting," the chorus, "But thanks be to God," and the aria, "If God be for us," are not the "Messiah's" inspired portions. But the choruses, "Worthy is the Lamb," and the final dignified "Amen" are an exaltation of sound in which all creation seems to join the angels about the throne of God. The "Amen chorus" is a marvelous piece of contrapuntal workmanship, and the last page seems to many musicians to contain the grandest climax to be found in all choral art.

SAMSON

"Samson" was one of the few of Handel's oratorios that received lavish and immediate favor. It was presented for the first time Feb. 18, 1743, at Covent Garden, and a Londoner, writing soon after, speaks of the remarkable attendance, many persons being turned away at the doors for the lack of room. That it had eight consecutive performances is its most eloquent indication of success, for in those days the "long run" of the present was not the fortune of even a popular production except in rare instances, such as that of the "Beggar's Opera." Personally, Handel was fond of the work, and when asked which he preferred, "Samson" or the "Messiah," wavered and finally expressed his inability to tell. "Judas Maccabæus," "Samson" and the "Messiah" were the oratorios most frequently performed during his lifetime. The two latter were written within the same year, the last chorus of "Samson" being dated Oct. 29, 1741, which was only a few days before the composer set sail for his celebrated Irish visit. After his return he seems to have added the aria, "Let the Bright Seraphim," and the chorus, "Let their Celestial Concerts."

There is ground for some surprise in the circumstance that Handel did not present the "Messiah," which had been received with such laudation in Dublin, at once in London,

instead of first bringing out "Samson." It was only after the afore-mentioned eight performances that the "Messiah" was heard there.

The poem as arranged by Newburgh Hamilton was an abridgment of Milton's "Samson Agonistes," supplemented with brief passages from the "Hymn to the Nativity" and the "Ode at a Solemn Musick," the lines being occasionally a good deal changed. This text was dedicated to Frederick, Prince of Wales. Hamilton, who seems to have indulged in hero worship, evidently took great delight in bringing into association two objects of his admiration: Milton and Handel. As usual Handel's singers were the best who could be found, Horace Walpole's caustic remark to the contrary. (Mr. Walpole among other things refers to "a man with one note in his voice, and a girl without ever an one" in the "Samson" cast.) Signora Avolio sang the aria "Let the Bright Seraphim," which Handel had especially written for her.

The part of Delilah was taken by Kittie Clive, one of the most famous singers of the day. Beard, the tenor, of whom we read a good deal, sang the role of "Samson," and found it, to use the modern phraseology, the most "grateful" one he had essayed. It is a sore temptation to digress a moment on the subject of this Mr. Beard, for it was he whom Lady Henrietta Herbert, daughter of one earl and widow of another, was unworldly enough to wed, thereby causing a great scandal in her circle, which had been the most select in London. Stooping to an alliance with one "who sings on the farces at Drury Lane" was considered nothing less than ignominy. Lady Mary Montague, in a bit of written gossip with Lady Pomfret over the late excitement, delivers the following tirade: "I told her honestly (referring to Lady Henrietta's friend, Mrs. Gage) that, since the lady was capable of such amours, I did not doubt, if this was broke off, she would bestow her person and fortune on some hackney coachman or chairman; and that I saw no method of saving her from ruin, and her family

from dishonor, but by poisoning her; and offered to be at the expense of the arsenic, and even to administer it with my own hands, if she would invite her to drink tea with her that evening."

This murderous person concludes virtuously, "Such examples are very detrimental to our whole sex, and are apt to influence the other into a belief that we are unfit to manage either liberty or money."

"Samson," like "Saul," has more personal interest and is more dramatic than the average oratorio. The appropriate characterizations; that is, making the music individual to the character to whom it is allotted, is in "Samson" far beyond the demands of the age. The part of Manoah is particularly clear throughout the work; Delilah is portrayed in all her treacherousness; Samson is strong of character as well as frame; the music of the worshipers of Dagon holds a pagan sensuousness in antithesis to the nobler ideals of the Israelites. Rockstro speaks thus of Handel's characterization of Harapha: "It also fell to his lot to portray four different Giants — Polyphemus, the hideous ogre; Hercules, the hero and demigod, whom we have already met, in Ammeto; . . . Goliath, at whose name we tremble, though he does not horrify us, as the revolting Cyclops did; and, finally, Harapha, the blustering coward, mean enough to triumph over his humbled foe, yet afraid to approach him too nearly, lest, giant as he is, he should be crushed to death after all. The part of Harapha is a miracle of Art. In ordinary hands it must inevitably have been either vulgar or weak; in Handel's it is neither. The boaster is too much in earnest to be coarse. His meanness is so marvelously true to nature that it brings out the true greatness of Samson's character with tenfold force."

The characters represented in this oratorio are Samson; Micah, his friend; Manoah, his father; Delilah, his wife; Harapha, a giant of Gath; Israelitish messenger; Israelitish women; Priests of Dagon; Virgins attendant upon Delilah; Israelites, friends of Samson; Israelitish Virgins; Philistines.

At the opening of the oratorio we are invited to the spectacle of Samson overwhelmed with the double humility of blindness and captivity. A scene before the Philistine prison at Gaza is supposed to continue throughout the work. Samson, alone save for the attendant who guides the faltering step such a little while ago a fearless stride, muses on the bitterness of the fact that the day of relief from toil means that the Philistines are celebrating in the temple of their god Dagon their deliverance from him. Expressions of misery over the ignominiousness of his fate burst from his lips.

He is visited by Manoah, his father, and Micah, his friend, who offer him no better comfort than to join in his bewailings. Samson's nobility of character is never more forcibly illustrated than when finally he acknowledges the justice of his punishment. It is he who assures his friends that God will find Dagon no permanent adversary. He confesses, however, that life holds no hope for him personally, and his friends remind him that the hereafter will bring recompense.

In Part the Second the dejected Samson is sought by Delilah, who with her maidens comes "bedecked and gay," again to beguile her fallen lord. But Delilah will betray no more, for her blandishments win only scorn from Samson, who sends her away in chagrin. Now, Harapha, the boasting, swaggering bully of a giant, curious to see this once invincible warrior, comes to gaze on Samson and to express the safe regret that he has not met and worsted him in his prime. Samson speedily assures him that he is yet at his service, but the scared Harapha blusters back that he would hardly deign to "vanquish a slave that is half slain." Micah proposes that as a test of who is the supreme God, Harapha call upon this "Dagon of mortal make" to "dissolve those magic spells," which give Samson his marvelous strength. The Israelites prostrate themselves before Jehovah, and Harapha calls upon Dagon, and together, Israelites and Philistines, celebrate the omnipotence of their respective deities.

In Part the Third Harapha is sent to order Samson to attend the festival of Dagon, where he is to furnish entertainment by an exhibition of his prowess. At first Samson refuses indignantly, but is afterward impressed with the belief that it is God's will. When Harapha returns with great threatening to bring him, he invokes the Spirit which inspired him before his captivity and goes forth followed by the Israelitish prayers. The sound from the temple of Dagon fall on the ears of Samson's friends. The exultant songs of the Philistines are followed by an appalling noise, in which can be discerned shrieks and prayers. An Israelitish messenger runs breathlessly to tell them how the taunted Samson by means of his recovered strength has overturned the temple, and died in the ruins with his enemies. Then to the solemn strains of a funeral march the body of Samson is borne in upon a bier, and the lamenting people do him their last honor.

The oratorio is very long and is almost always cut for performance. It is replete with numbers which are nothing less than masterpieces. There are seventeen magnificent choruses and many fine arias. The overture contains a fugue and an attractive minuet, which, however, is astonishingly similar to that in Keiser's "Claudius," composed in 1703. Exquisitely pathetic is Samson's aria complaining of his blindness — "Total eclipse! no sun, no moon."

Years afterward, when Handel was an old man and himself blind, the force of these words came over him, causing his hands to falter upon the organ keys and the tears to spring into his sightless eyes, and moving the whole audience to weep with him. The Israelitish chorus, "O first created beam," gives Handel's ideas of the creation of light and invites comparison with Haydn's treatment of the same subject in the "Creation." Notably beautiful is Samson's dramatic aria, "Why does the God of Israel sleep?" The chorus "Then round about the starry throne," is among the most brilliant of Handel's choruses.

Micah's pathetic prayer, "Return, O God of Hosts," with the alternating chorus, "To dust his glory they would tread," like the choral comment in the Greek tragedy, is one of the most effective passages. This is followed after several intervening pages by a fine fugued chorus. Handel's known attitude toward the Eternal Feminine and his spirited treatment of this number make it probable that he subscribed heartily to the sentiments expressed — sentiments which would cause the modern woman great amusement.

"To man God's universal law
Gave power to keep his wife in awe.
Thus shall his life be ne'er dismayed,
By female usurpation swayed."

On the roll of famous bass arias in Harapha's "Honor and Arms." The chorus, "Hear, Jacob's God," is notably fine. The double chorus of Philistines and Israelites, "Fixed in his everlasting seat," is as grand and massive as only Handel's choruses can be. Four of the finest numbers follow the death of Samson. First of these is the pathetic chorus of lamentation, "Weep, Israel weep;" The "Samson" funeral march is as beautiful, if not as striking, as that of "Saul," which Handel afterward substituted. Now both are usually written in the score that a choice may be made. The bravura song, "Let the bright Seraphim," with its trumpet obbligato (the trumpet was an instrument in high favor with Handel), and the chorus, "Let their celestial concerts all unite," form a splendid and glowing climax to the work.

JUDAS MACCABÆUS

Next to the "Messiah," "Judas Maccabæus," in this country at least, is the most popular and frequently performed of the Handel oratorios. It was composed in 1746 when Handel was sixty-one years of age, at the suggestion of the Prince of Wales, to commemorate the victory of his brother, William, Duke of Cumberland, over Charles Edward, the Pretender, at the battle of Culloden, in April of that year. The text is especially appropriate for an occasion of the kind. The story was taken from the first book of Maccabees, and the twelfth book of Josephus' "Antiquities of the Jews." The author of the libretto was the Rev. Thomas Morell, D.D., a scholar of the day. To judge by an extract from a letter written by Dr. Morell, it would appear that collaboration between score maker and librettist entailed the same difficulties in Handel's time that it does today. Thus runs the letter: "And now as to Oratorio:— 'There was a time' (says Mr. Addison) 'when it was laid down as a maxim, that nothing was capable of being well set to musick that was not nonsense.' And this I think, though it might be wrote before Oratorios were in fashion, supplies an Oratorio-writer (if he may be called a writer) — with some sort of apology; especially if it be considered, what alterations he must submit to, if the composer be of a haughty disposition, and has but an imperfect acquaintance with the English language.

"As to myself, great a lover as I am of musick, I should never have thought of such an undertaking (in which, for the reason abcve, little or no credit is to be gained)—had not Mr. Handel applied to me when at Kew in 1746, and added to his request the honor of a recommendation from Prince Frederic."

Notwithstanding, the collaboration continued until the close of Handel's life, Dr. Morell arranging the librettos for several other oratorios, namely "Alexander Balus," "Joshua," "Theodora," "Jephtha," and "The Triumph of Time and Truth."

"Judas Maccabæus" was first performed at Covent Garden Theatre, April 11, 1747, several months after its completion at the composer's hands. No mention of this musical event is found in contemporary newspapers, but it is known to have been repeated six times during the season. Owing to the gratifying fashion in which an incident in Hebrew history was treated, it was in high favor with the Jews of London, and their patronage was most fortunate, for "Judas Maccabæus" appeared when Handel had not yet recovered from his second bankruptcy. Handel wrote the oratorio at the time when the menace of blindness could no longer be disregarded. Burney says that the duet, "Zion, now her head shall raise," was dictated by him after his total loss of sight.

The principal characters of the oratorio are Judas Maccabæus; Simon, his brother; an Israelitish messenger, and Israelitish men, women and youths.

The time of the action is the Second Century B.C. It opens with the mourning of the Israelites over the death of Mattathias, the Asmonian, the father of the five doughty sons, among whom are Judas Maccabæus and Simon. In his lifetime, the Jewish patriarch has endeavored to rouse the people to resist, and if possible to throw off the tyranny of the Syrian king. In his loss the people find great discouragement, and the recent burning of the city Solyma has added to their apprehension. Simon, wise and optimistic,

reminds them that they are the Chosen Nation and that as such, doubt and desperation ill become them. Thereupon, the divine favor is invoked and a leader asked for. Simon suggests his brother, Judas is forthwith recognized as leader in the defense of nation, religion and law.

Simon appeals to the patriotism of the people, and thoroughly roused from their dejection they pledge their support. Judas invokes his father's memory, referring to his great desire for Judah's freedom and promising to execute his commands. The people express their trust in God and their resolution either to conquer their enemies or to perish.

Israel conquers, and Part II. opens with a celebration of the victories gained over the armies of Apollonius, governor of Samaria, and Seron, deputy governor of Coeli-Syria, agents of the Syrian king. The valorous might of Judas is praised and he is acclaimed to be "first worthy in the rolls of fame." Rejoicing and expressions of gratitude to heaven continue to be heard. Judas Maccabæus thanks them for their homage but gives the glory to heaven, reminding the people that "A hand unseen directs and guides this weak machine."

An Israelitish messenger comes to warn the people that a division of the Syrian army has been sent from Egypt under the command of the valiant Gorgias and is marching against them. Their courage ebbs and they are once more plunged into dejection. Again sage Simon reminds them that such reverses are sent only to try them, but that in God's hands they may work wonders. Judas adds his admonitions to those of his brother and, by his confidence that they will again prove victorious, wins them back to courage, and they follow him out to meet the foe. Those remaining behind utter their destestation of the heathen gods — Jupiter, Bacchus with his ivy crown, and Ashtoreth— which have been set up in the temple in Jerusalem, and urge the worship of the true God only.

Part III. begins with the dedication of the recovered temple at Jerusalem. A messenger comes to tell how all undismayed Judas has met the enemy and his hosts and is now returning a conqueror, bearing upon his spear the head of the vanquished. A chorus of youths salute his arrival and Judas appears from his final victory over the national enemy. The oratorio concludes with a splendid pæan of thanksgiving over the re-establishment of peace and freedom. "Judas Maccabæus" is distinguished for its patriotic fire, but suffers in interest from the fact that there is too little variety of emotion expressed.

There are sixty-eight numbers, several of which are frequently omitted. The arias are very dramatic and rather more numerous than usual. Prominent in the score is the opening chorus, "Mourn, ye afflicted children," in which Handel's mastery of pathos is disclosed; the duet, "From the dread Scene;" the grief-laden chorus, "For Zion lamentation make;" the soprano solo, "Pious Orgies;" the choral prayer, "O Father, Whose Almighty Pow'r;" the great bass aria of Simon, "Arm, arm ye brave;" and the chorus, "Hear us, O Lord." The second part contains, according to many critics, the finest number in the oratorio, the great chorus, "Fallen is the Foe;" the tribute of the Israelitish man to Judas, "So rapid thy course is;" the beautiful duet and chorus, "Zion, now her head shall raise;" the lovely aria, "From Mighty Kings he took the Spoil," sung by the Israelitish woman; the stirring trumpet song of Judas, "Sound an alarm;" one of Handel's best known arias; and the majestic and original chorus, "We never will bow down," with its great finale, "We worship God and God alone." The third part opens with the prayer of the Priest, "Father of Heaven, from Thy eternal throne," which after a few numbers is followed by the famous chorus of youths and maidens, "See the Conquering Hero comes," which has ever since been sung in England as a welcome to victorious warriors. This number was originally contained in "Joshua," but was transferred as was so often done by Handel. Also of note

are the chorus, "Sing unto God;" the pastoral duet, "O Lovely Peace;" and the final exultant Hallelujah chorus, which, addressed as it is to an earthly hero, is distinctly different in spirit from that of the "Messiah."

The choruses in "Judas Maccabæus" are always cordially received, whether in connection with the oratorio itself or as separate concert numbers, and next to the music of the "Messiah" they enjoy greatest fame. Because they are so tuneful and yield so easily to popular interpretation, they have become great favorites with choral societies, whether large or small, and are very effectively rendered by them. Next in popularity to the inspiring "See the Conquering Hero comes," is the well-known "We hear the pleasing, dreadful call," another short bright chorus. Had Handel never written the "Messiah," the choruses of the "Judas" would perhaps have satisfied the music lovers just as completely.

DER TOD JESU

For many years the most famous of the Passion cantatas which began to be written in the early Eighteenth Century and were afterward turned out in great numbers was the "Tod Jesu," or "The Death of Jesus," of Karl Heinrich Graun. Although this composer gave most of his time to opera, he is best known to posterity by his church music. The work in question was long the example par excellence of the type, replacing in favor Telemann's "Seligem Erwägen," ("Blessed reflection"), and only recently being superseded by Bach's "Passion according to St. Matthew." Owing to a bequest, this work is still annually performed in Holy Week in Berlin, in whose cathedral it was first produced March 26, 1755.

Frederick the Great is reported to have called "Der Tod Jesu" Graun's best opera, a criticism which is not entirely unwarranted, for Graun had decided leanings toward vocal display and they are visible here. If indeed association may have given the work a somewhat artificial value, it cannot be denied that Graun had several especial gifts, such as the purity of his harmony and the beauty of his melodious effects. Although it is not meant to ascribe to him perfection by enumerating all the virtues, his choruses are often massive and dignified.

Graun wrote five Passion cantatas, of which the "Tod Jesu" is the last. Its text is by Ramler, a well-known writer of the day, and it has been set to music also by Telemann and Karl Phillip Emanuel Bach. The text has been attacked a good deal as lacking strength, clearness and unity. Kretzschmar, the great German critic, who has given the work its fullest analysis says: "It has the generic weakness of most Passion oratorio texts, it is not plastic enough. One never knows who is talking; the narrative of Christ's sufferings, and the contemplations of a pious Christian eighteen hundred years later are confused." One must credit the poem, however, with simplicity and fitness for music. Ramler has put the Passion story into seven pictures.

The entrance of the narrator with a question as to the fate of Jesus is extremely dramatic. This is inculcated in the opening chorale, "The Lord that wept for sorrow," set to the melody, "O haupt voll Blut und Wunden," ("O Thou whose head was wounded"), which we have seen to be used so frequently by Bach, and is arranged for a four-part chorus and the congregation. The narrative is continued in the chorus, "Sein Odem ist schwach" ("His spirit is faint"), which is a fugato of two themes. After this number the soprano soloist takes up the story in the recitative "Gethsemane." From here on the narrative is given entirely to the soloists in the form of questions and answers in accompanied recitative. These recitatives are masterly conceptions, vigorous and fine, with richly expressive accompaniments. They were the delight not only of the public but of soloists, and the distribution of the most beautiful portions among the latter is said to have been a matter of jealousy. An old score at Mannheim shows that for greater fairness some of the more notable, such as "Gethsemane" in the first picture, were divided among three singers. It may be mentioned that when the words of the Savior are given, the recitative becomes more melodious or "arioso." After "Gethsemane" comes a well developed aria, "Du Held, auf den die Köcher des Todes ausgeleert" ("O Thou

on whom untold pains"), a prayer that Jesus be with his children in the hour of death, somewhat in bravura style, which is partially justified by the fact that Graun has been here struck by the aspect of Jesus as the hero. The idea of the prayer is further carried out in the ensuing chorale, "Wen hab ich sonst als dich Allein" ("Whom have I, Lord, but Thee alone?"), which sung by chorus and congregation to the melody of "Nun ruhen alle Wälder" ("Now all the woods are resting"), concludes the first of the seven pictures.

The other six pictures are formed of similar materials. The second is rather brief, including a narrative recitative "Ah! our Immanuel," which brings the Passion story to the point where Christ asks his disciples to pray with him, and of a tender aria, "Ev'ry prayer for faith's renewing." The third picture contains the story of Peter's denial with a short passage of pictorial music for the weeping of the disciple. Graun is at his best in the tenor aria, "O weak and faithless spirits," and Kretzschmar points out that his best was decidedly in the sphere of sympathy and the milder emotions. However, in this very Peter picture he proves that he can deal with the more powerful and violent emotions by the chorus, "Unsere Seele ist gebeugt" ("Sadly bendeth earthward"), in which Peter's heart-piercing cry, "O wehe" ("Alas"), is heard.

The narrative is carried by the fourth part to the point where Christ says to the women who accompany him to Golgotha, "Daughters of Zion, weep not for me." The picture is in the hands of the basso. Again Graun pays tribute to bravura in the aria, "As stands a lofty mountain," describing the hero of Canaan. A following chorus, "Christus hat un ein Vorbild gelassen" ("Christ unto us hath left an example"), is a double fugue whose themes it must be confessed are rather commonplace, but which has been amazingly popular. Kretzschmar says "The piece is still in the repertory of many church and school choirs. It has been celebrated in fantasias and paraphrases for organ and

so forth and has even been treated in books on counterpoint as a model of fugue." The chorale, "To utmost heights of faith," concludes the first part.

The cantata continues in much the same manner to the end, the eternally alternating arias and recitatives (also a feature of the Eighteenth Century Italian opera) being enlivened by choruses. One of the most notable passages in the second half is the soprano aria, "Singt dem gotlieben Propheten" ("Lo! the heaven descended prophet"), which has always been an amazingly popular number and the show-piece of coloratura sopranos.

A number very beautiful, poetical and true to the spirit of the text is the quartet "Ihr Auger weint" ("Cry, ye eyes"), the upper three parts, accompanied by the strings working out the chorale melody "O traurigkeit, O Hezeleid" ("O sadness, sorrow"), above a bass solo, "Weinet nicht" ("Do not weep").

The finale chorus, "Hier liegen wir gerührte Sünder," ("Here we lie touched sinners"), suggests the pathos of a dignified mourning ceremony. It will be seen by a glance at the score that the soprano voice is rather more generously treated than the others, though tenor and bass are represented with fine numbers.

In 1820 the Grand Duke of Hesse-Darmstadt, where the "Tod Jesu" was also annually performed, ordered the Court conductor, Wagner, to shorten the arias, which curtailment has since been generally accepted.

FRANZ JOSEPH HAYDN. 1732-1809

Haydn was first among the great composers to make himself intelligible to the common people. He was the father of the sonata form and of the modern symphony, in fact the father of modern instrumental music. He gave impulse to both Mozart and Beethoven as far as their symphony writing is concerned.

Haydn composed much instrumental music and several masses, but his fame is built on the oratorios "The Creation" and "The Seasons."

THE CREATION

In 1790, when Haydn was nearly sixty years old, he made his first long journey. How naïve that farewell with his friend Mozart! "Oh papa, you have no training for the wide, wide world, and you speak too few languages," remonstrated Mozart, who, alas, was to be dead when Haydn came back. "My language," replied Haydn, "is understood the world over."

The journey was to London, where everybody "understood" him in the most gratifying fashion, where he was much fêted and admired, and where he stood in danger of becoming as much enamored with the British capital as Handel had been before him. The evidence is all to show that the "Creation," which for generations has successfully rivaled in popularity the king of the oratorios, the "Messiah," was inspired by a splendid performance of the latter in Westminster Abbey, and is indeed directly due to it.

Haydn was long imbued with the desire to write an oratorio after the English style and before his return to Vienna from a second London visit in 1794 he had received from his manager, Johann Peter Salomon, the violinist, a text which originally had been prepared by Mr. Lidley for Handel and which evidently had not taken the fancy of the great Saxon. It was a description of the creation of the world, drawn both from the account in Genesis and from Milton's "Paradise Lost."

On Haydn's return, the Emperor's librarian, Baron van Sweiten, translated it into German, unfortunately for its dignity with "considerable alterations." Haydn began his composition in the latter part of 1795 and worked steadily upon it for over two years, finishing it early in 1798, which may be viewed as a considerable time if one happens to remember that Handel composed the "Messiah" in twenty-four days. It is related that when Haydn's friends would inquire teasingly if he would ever be done, he would tranquilly reply: "I spend much time on it because I intend it to last a long time." Notwithstanding its painstaking manner of composition and Haydn's sixty-six years, it is fresh, spontaneous, and youthful in spirit.

The natural devoutness of Haydn's simple soul was strongly illustrated at this time. He said afterward, "Never was I so pious as when I engaged upon the 'Creation.' I fell on my knees daily, and prayed earnestly to God that he would grant me strength to carry out the work, and to praise him worthily." And there has been left to us the touching picture of the gentle old man retiring to his chamber for prayer when he felt his own powers to be inadequate for his mighty subject.

At last the "Creation" was presented April 29, 1798, at the Schwartzenberg Palace in Vienna, with the assistance of the private orchestra of the prince and under the auspices of the Dilettanti Society, the entire proceeds being handed over to the composer. Its success was immediate and complete. The French critic, Henri Beyle (Bombet), in one of his entertaining letters testifies with enthusiasm to this: "Who can describe the applause, the delight, the enthusiasm of this society? I was present; and I can assure you, I never witnessed such a scene. The flower of the literary and musical society of Vienna was assembled in the room, which was well adapted to the purpose, and Haydn himself directed the orchestra. The most profound silence, the most scrupulous attention, a sentiment, I might almost say of religious respect, were the dispositions which prevailed when the first

stroke of the bow was given. The general expectation was not disappointed. A long train of beauties to that moment unknown, unfolded themselves before us; our minds, overcome with pleasure and admiration experienced during two successive hours what they had rarely felt, a happy existence, produced by desires, ever lively, ever renewed and never disappointed." The thought of the beauty he had created and his gratitude for the appreciation of those about him affected Haydn deeply. "One moment I was as cold as ice, and the next I seemed on fire," he says, "and more than once I feared I should have a stroke."

All the German papers agreed as to its merits, and one of the most convincing proofs of its success was the fact that Salomon at first threatened to bring suit against Haydn for pirating his text. It must have occurred to him, however, that the affair could be turned to his own advantage, for in a short time he sent posthaste for a copy of the score that he might bring out the work in London. Its first performance in that city took place March 28, 1800, and it was heard in Paris on the day preceding Christmas of that year. Napoleon, who was on his way to the performance, narrowly escaped death by an infernal machine.

A few dissenting voices were heard. Among the great there was some shaking of heads over its frankly descriptive music, Beethoven especially finding its imitation of the birds and the beasts amusingly childish, while Schiller was unkind enough to call the work a meaningless hodge-podge.

The work is in three parts, the first two consisting of narratives of the act of creation in its successive days, told by three solo voices, the angels Raphael, Gabriel and Uriel; within which are interspersed observations, comments, and praises in the form of airs and choruses. The third part represents the felicity of Adam and Eve in Paradise.

The "Creation" begins with an orchestral description of chaos. The awfulness of that time when "the earth was without form and void, and darkness was over the face of the deep," is pictured with marvelous power of imagination.

As Crowset so vividly describes the effect of the score, "The strangely dull sounds which first break upon the ear are soon followed by a few strains of melody rising above the confusion and indefiniteness of the enormous mass of chaos, to be instantly hurled to destruction by the vast and rude powers of Nature, as they sweep madly on in their headlong fury. The clarinet and flutes each strive to extricate themselves from the tumultuous blending of noises. Gradually they succeed, their melodies begin to assume shape, and a disposition to order is heard and felt. The overture ends, but darkness and chaos still remain. Then the angel Raphael in recitative takes up the narrative of the tremendous story, 'In the beginning.' Softly the chorus sings 'The spirit of God moved upon the face of the waters. And God said, "Let there be light."' The sounds fade gradually away and all is still. At the utterance of the words, 'And there was light,' orchestra and voices are mingled in a splendid outburst of relief and exultation, producing, to quote from Bombet, 'the effect of a thousand torches suddenly flashing light into a dark cavern.'"

The gloom vanishes and disorder begins to yield to order with the appearance of the first of the days. By God's hand, Satan and his hosts are precipitated into the deep abyss, whence issues a harsh and frightful tumult of rage and despair at their fall. Again, Haydn's great descriptive powers are shown in the aria, "Now vanish before the holy beams," and the canonic chorus, "Despairing, cursing rage," and in happy contrast is the bright chorus, "A new created world." The making of the firmament is followed by outrageous storms of rain, hail and snow, the flashing of lightning and roll of thunder. The glorious hierarchy of heaven, behold "The marv'lous work amazed" (a soprano solo and chorus of great beauty), and praise of God and of the second day resounds. Land and water are divided, the boisterous sea arises in great billows, mountains and rocks emerge, serpentine rivers flow over the open plains, limpid brooks glide through silent vales, and there is pictured "the

celestial freshness of the first verdure which adorned the world" — the fragrant flowers, the pungent herbs, the healing plants, the boughs weighed with fruit. This passage contains two of the most exquisite airs of the oratorio, "Rolling in foaming billows," and "With verdure clad."

The third day is proclaimed; the planets are placed in the heavens, and signs set to divide the day from the night. To a dazzling orchestral accompaniment is pictured the first rising of the sun, "A giant proud and glad;" to calmer and tenderer strains "The silver moon steps through the silent night," and myriads of stars appear in the azure vault.

The sons of God announce the fourth day, and, in view of this new created splendor, the hosts of heaven break forth in the great chorus, "The heavens are telling the glory of God," one of the sublimest of all choral pieces. The second part contains the work of the fifth and sixth days. It begins with the creation of the fishes of the sea and the birds flying above the earth.

"On mighty pinions" (a brilliant aria), the eagle soars aloft, the merry lark welcomes the morn, the tender cooing dove calls his mate, while "from every bush and grove resounds" the nightingale's delightful notes, their characteristic songs being wonderfully caught in the score. To take their place upon the new made earth "great whales and every living creature that moveth" are made. The lovely trio, "Most beautiful appear," allows us to revel a moment in tranquillity and to observe the verdant, genial sloping hills, "the fountains fresh and bright," the cheerful hosts of birds with brilliant plumage playing in circles through the sky, "th' immense Leviathan of the deep" sporting on the wave. Then at God's command the earth teems with beasts as well as with birds and fishes.

Here we have one of the most interesting parts of the score, curious orchestral interludes representing the movements of these various creatures. But even yet the work is not complete, for a wondrous being is needed to give gratitude and praise to God. Adam is formed and the breath of

life breathed into his nostrils and he lives, "a man, the Lord and King of Nature." On his bosom leans his mate, "her softly smiling virgin looks, of flow'ry spring the mirror." The air, "In native worth," describing the above is one of the gems of the oratorio. Thus closes the sixth day and the work of the creation, and God views everything that he has made and "Behold, it is very good," and the chorus proclaims in powerful harmony, "Achieved is the glorious work."

The young fair morning of the seventh day looks upon Adam and Eve in their abode of bliss, and heaven's angelic hosts fill the air with song. The human pair, with no foreboding of the fall, wander hand in hand in innocent converse, their hearts full of gratitude to God, and utter their pristine joy at all the lovely manifestations of nature, and acknowledge the sweetness of love and companionship. "Graceful consort, at thy side," is their charming duet. The only minor note is struck when Uriel regretfully foretells:

> "Ye strive at more than granted is
> And more desire to know than know ye should."

The majestic chorus, "Sing to the Lord, ye voices all," concludes the "Creation." The third part is distinctly weaker than the other two. There is little variety of mood and incident. Moreover, Haydn was not strong in love music.

This work holds its place among the finest of the oratorios. The world still acknowledges its arias and duets admirable, its choruses perhaps less majestic than Handel's. It is the most popular of Haydn's works and brought him homage to the end of his days. This never came in more picturesque guise than when after the battles of Brünn and Austerlitz the army of Napoleon entered Vienna. The columns marched to Haydn's house to the strains of the "Marseillaise." The terror stricken people believed that Papa Haydn was to be made prisoner, but they were wrong, for he was to be paid the fairest of compliments. The soldiers formed

themselves into a squad of honor and protection about the unpretentious abode and the band changed the "Marseillaise" to "With verdure clad."

Haydn's last public appearance was at a great performance of the "Creation" at the University Hall in Vienna, March 27, 1808. Dies thus vividly describes it: "On alighting from the Prince's carriage he was received by distinguished personages of the nobility and by his scholar, Beethoven. The crowd was so great that the military had to keep order. He was carried, sitting in his arm-chair, into the hall, and was greeted upon his entrance with a flourish of trumpets and joyous shouts of 'long live Haydn!' He occupied a seat next his Princess, the Prince being at court that day, and on the other side sat his favorite pupil, Fraulein Kurzbeck. The highest people of rank in Vienna selected seats in his vicinity. The French ambassador noticed that he wore a medal of the Paris Concert des Amateurs. 'Not only this, but all the medals which have been awarded in France, you ought to have received,' said he. Haydn thought he felt a little draught; the Princess threw her shawl about him, many ladies following her example, and in a few moments he was completely wrapped in shawls. Poems by Collin and Carpani, the adapter of the text, were presented to him. He could no longer conceal his feelings. His overburdened heart sought and found relief in tears. When the passage, 'And there was light,' came, and the audience broke out into tumultuous applause, he made a motion of his hands toward heaven, and said, 'It came from thence.' He remained in such an agitated condition that he was obliged to take his leave at the close of the first part. As he went out, the audience thronged about him to take leave of him, and Beethoven kissed his hand and forehead devoutly. His departure completely overcame him. He could not address the audience, and could only give expression to his heartfelt gratitude with broken, feeble utterances and blessings. Upon every countenance there was deep pity, and tearful eyes followed him as he was taken to his carriage."

THE SEASONS

The " Seasons," an oratorio by Joseph Haydn, partaking also of the traits of the opera and of the cantata, was first produced April 24, 1801, at the Schwartzenberg Palace in Vienna, having been composed the previous year when the composer was sixty-eight years of age. Two other performances, on April 27 and May 1, were given here. Haydn conducted it, and it is related that he was frequently affected to tears by its beauties. On May 29 it was performed at the Redoutensaal for his own benefit. The text was arranged by Haydn's friend, Baron van Swieten, the Emperor's librarian, from James Thomson's long didactic poem " The Seasons," a work (at times) sufficiently pompous and prosaically formal to be quite characteristic of the Mid-Eighteenth Century, but very evidently from the pen of a master of description.

It may with justice be affirmed that we owe this charming and picturesque work to Van Swieten, who was a man of learning and of no small attainment in both literary and musical composition; for delighted with his friend's success with the " Creation," he now planned this other work for him, and refused to listen to Haydn's protests that his powers were waning. " I am afraid that the oil in the cruse will not hold out," he would urge, pathetically. He was also jealous lest the work should fall below the standard of the " Creation " and in some way diminish the fame which was naturally very sweet to him.

But Van Swieten would listen to no such argument, and half against his will Haydn began the work, fearful of failure, but resolved at any rate to "die like a good soldier on the field of battle." The "Seasons" was undoubtedly successful, but it left its composer old and worn out, and was virtually the last of his musical achievements.

The characters represented in the oratorio are:

Simon a farmer.
Jane, his daughter.
Lucas, a young countryman.
Chorus of country people and hunters.

The overture expresses the passage from Winter to Spring. The characters describe surly Winter marshaling his "ruffian blasts" before quitting the scene with them. The melting snow rushes in torrents from the crags, while tepid breezes hurry from southern shores.

"Come, gentle Spring, ethereal mildness come!" invites the chorus. The girls and women sing exultantly, but the men suggest that the year is as yet unconfirmed and that tarrying frost sometimes does ill to bird and bloom. Happily, the sun rises into the heavens amidst fleecy clouds, the husbandman goes forth to plow and to sow the grain, and having done his part relies upon "Nature's friendly aid." She is propitious, and the peasants invite each other to wander in the fragrant fields. The drops of dew, the lilies sipping the streamlet, the lucid sky, the capering lambkins, the bees rambling from flower to flow'ret, the twittering birds fluttering through the blossoms, all are joyously commented upon, and the Almighty is remembered as the author of this glorious miracle of Spring.

"Summer" opens with the promise of dawn. The swain issues from his cot, and the shepherd drives his flocks and herds from the fold. The sun rises in "boundless majesty," the villagers at his summons going forth to work in the fields. Noon comes and with it the langour and exhaustion of all life incident to excessive heat. Through the heavy air is heard only the drowsy whir of insect wings. Then

heavy clouds begin to veil the face of the sun. There is a moment of ominous silence, followed by the first fleeting flash of lightning and the distant growl of thunder. Even the cattle stand dismayed. The storm breaks forth in its fury, flashes of livid flame dart through the air, the flood bursts in torrents from the sky, the winds rage and the thunder rolls until

> "Unto its deep foundations
> The solid globe is shook."

At length the tempest ceases, the clouds scatter and the setting sun shines out freshly in the gentle azure of the sky, and sets to glittering the drops upon the leaves. The shepherd makes secure his flocks and goes home. Darkness falls; the serenity is broken only by the voice of the quail, the sleepy chirping of crickets about the cottage,, the croaking of frogs in the pool, the sound of a far-distant bell. Then, as hosts of stars gleam out in benediction, sleep in the "cot of toil" closes "the lids of health."

"Autumn" opens with the contemplation of an abundant harvest. Simon, Lucas and Jane virtuously praise human industry which has made possible the overflowing garners. The young peasants go to the woodlands in search of nuts, which the rustic lovers throw at the feet of their sweethearts. In the orchards the damsels gather apples as ruddy and fresh as themselves. Human love receives more abstract illustration in the interchange of vows between Lucas and Jane, the lover comparing his simple inamorata to the disadvantage of the "gay and painted fair," and both agreeing that "faithful love responsive" is the highest rapture mortal life experiences.

This sentimental passage is followed by a picture of a hare limping frightened through the stubble. The voice of the huntsman is heard echoing in the vale, the spaniel is seen keen on the scent. There follows the flight upward of the startled fowl and the successful shot. The stag is loosed, and soon vale and forest are clamorous with the horns and the tally-ho of the hunters on track of the quarry. At last he is

brought to bay, and falls amid the shouts of the crowd. The vintage festival is depicted also, the interest being divided between the chorus in praise of wine and the spirited dance to the music of the fife and bagpipe.

In Winter the cold fogs appear as harbingers of the rough season. Winter rushes in from his Lapland caves, bringing with him sullen days and dismal nights of storm. The lake turns to crystal, the leafless woods are silent, the valley choked with snow. A traveler, depressed and numbed with cold, wandering through the desolation, finally discerns the light of a cottage, and finds shelter within. The comfort and cheer of country family life are described. The gray-haired father recalls the exploits of his youth, while the mother and daughter spin. When the evening tasks are done, the family gather about the fire and listen to a narrative by Jane — a quaint tale of an amorous lord and his well merited rebuff at the hands of a simple and virtuous country lass. This finished, old Simon draws a parallel between the four seasons and the life of man, with Winter as a fit emblem of life's dreary close. Then he holds out hope and consolation in the Savior's promise of a second life free from death and pain.

The "Seasons" is a marvel of descriptive music, in this respect foreshadowing modern ideas. As Bombet (Henry Beyle) says, writing from Halein, June 5, 1809:

"'The Four Seasons' would be the finest thing extant in the department of descriptive music if the 'Creation' did not exist." He characterizes its music as "more learned and less sublime than that of the 'Creation.'" Bombet, who was evidently somewhat impulsive in his judgments, calls the text despicable and quarrels with it for putting snow and the horrors of Winter into picture of Spring, thus giving two Winters to one year, and regrets that the "Seasons" had not been written by the inhabitant of a more fortunate clime.

The idea that the subject was wholly distasteful to Haydn cannot exist in view of its youthful freshness. While the "Seasons" is undeniably admirable it does not reach the height of the "Creation" at its loftiest. It is oft told that

when the Emperor Francis asked the old man which he preferred, the "Seasons" or the "Creation," he returned, "I esteem the 'Creation' higher, for in it the angels of God appear; but in the 'Seasons' it is only the peasant Simon that talks."

Important passages in the score are the overture; the first chorus following several recitatives, "Come, gentle Spring, ethereal mildness come!" Simon's aria, "With joy the impatient husbandman." (This Bombet says is an andante from one of Haydn's symphonies "of which he has made a fine counter-tenor air, but which it must be allowed flags a little toward the end"), the chorus asking a blessing upon the sowing of the seed, "Be propitious, bounteous Heaven;" the duet for Jane and Lucas, "Spring her lovely charms unfolding;" the fugued chorus, "God of Light."

The second part contains Simon's aria, "From out the fold the shepherd drives;" the trio and chorus, "Behold on high he mounts" (descriptive of sunrise); the music expressing the radiance and glory of midsummer, the exhaustion of noon, the gathering of the storm, and as a climax the great thunder chorus, "Hark the deep, tremendous voice." Descriptive in a fashion which fairly challenges Strauss is the trio and chorus, "Now cease the conflicts," expressive of the evening peace, through which sound the chirp of the crickets, the awakening of the frogs and all the gentle noises of a dying summer day. It may be said here that the imitation of the croaking of the frogs was Van Swieten's idea and utterly against Haydn's own ideas of good taste. He protested vigorously, but Van Swieten was obstinate and the unpoetical utterance of the frogs was depicted, but not until the friendship was in danger of dissolution. In revenge Haydn made the vintage fugue not merely convivial but drunken, which was probably the idea neither of the discreet Thomson nor of the virtuous Van Swieten. Thus we see that Haydn's love of a joke had well withstood the test of seventy years. And we can well appreciate his confession to Dies, "Sometimes a mischievous fit comes over one that is perfectly beyond control."

"Autumn" contains the chorus, "Thus nature ever kind rewards;" the sentimental duet, "Ye gay and painted Fair;" the famous hunting chorus, "Hark the Mountains Resound;" the beautiful chorus, "Joyful the Liquor Flows" (the song of the drinking party is blended with a national dance of the Hungarian vintage time arranged as a fugue).

In "Winter" are conspicuous the descriptive orchestral prelude; Jane's cavatina, "Light and life dejected languish;" Lucas' aria, "The traveler stands perplexed;" the music accompanying the picture of the cottage evening; the spinning chorus, "Let the wheel move gaily;" Jane's aria, "A wealthy Lord who long had loved," and Simon's moralization, "In this, O vain, misguided man."

THE LAST JUDGMENT

Ludwig Spohr, one of the greatest of violin players and among the foremost exponents of the Romantic school of opera, wrote two oratorios, both of which to English speaking people are known as "The Last Judgment." Frequent confusion has arisen from the error of the translator. An interval of fourteen years separate them, but they are united by one point of similarity, and that is the fact that before engaging in the composition of each one Spohr felt called upon to prepare himself for his labors by a self-inflicted course in counterpoint, a knowledge of which he deemed necessary to the writer of sacred music.

Spohr has left an interesting autobiography which proves that, like many people accused of being unduly taciturn and reserved, he possessed a remarkable sense of humor. In this chronicle he tells how he came to write both of these works. The first was done in 1812, while he enjoyed the patronage of the Duke of Gotha. Upon his return from a concert tour with his wife, Dorette Scheidler, the famous harpist, he was approached with the suggestion that he write an oratorio for the fête to be held August 15 in celebration of the birthday of the Emperor Napoleon, which had been ordered by the French governor of Erfurt. Spohr was taken with the idea, for he had felt some inclination to try his hand at oratorio, and a young poet in the town had recently offered him an

oratorio text. So having borrowed Marpurg's "Art of Fugue" from one of his pupils, he wrote half a dozen exercises, the last of which he considered successful, and set to work in January. By June he had finished "Das Jungste Gericht," the real "Last Judgment," but not the one with which we are most concerned. It was performed at the appointed time and evidently well liked. The only crumpled rose-leaf, in fact, seems to have been the basso who sang the part of Satan. A certain village school-master was secured for the role, but Spohr early discovered that his vocal resources, while enormous, were quite uncultivated. The autobiography tells entertainingly of the efforts to tone him down, of how he forgot all his instructions at the crucial moment, and of the amusement of the audience when he fully loosed "his barbarian voice." There is also this comment: "As the above mentioned festival in honor of Napoleon's birthday was the last that took place in Erfurt and in Germany just before the Prussian campaign, it was considered to have been ominous that the principal musical piece performed should have been 'The Last Judgment.'"

As to the merit of the piece itself, Spohr makes the following naïve admission: "I myself not only considered the work the best I had written up to that time, but I thought I had never heard anything finer." It was destined, nevertheless, for only a few performances, and Spohr himself became dissatisfied with it.

The second and finer work, also known as "The Last Judgment," is in reality "Die Letzten Dinge" ("The Last Things"). This was composed in the autumn of 1825, seemingly for the Rhenish Festival at Düsseldorf, which he was to conduct the following year, although it was first heard on Good Friday, March 25, at the Lutheran Church at Cassel. The text was presented to him by Councillor Rochlitz, editor of the Leipsic Musical Journal, and again Spohr engaged in a preliminary study of counterpoint.

At Cassel he had at his command two hundred musicians and singers, and he calls the production faultless. His

two daughters were among the solo singers and his son-in-law Wolff, who had resided long in Rome, gave them the benefit of some of the ideas he had absorbed in the Eternal City. Following the custom of the Roman Churches in Holy Week, he lighted the church with a huge suspended cross covered with silver foil and bearing six hundred glass lamps, to the delight of some, and to the scandal of others of the Protestant congregation. "Die Letzten Dinge" made a profound impression both then and at the Düsseldorf Festival, and shortly after the latter it was repeated for the cause of the Greek insurgents.

Sept. 24, 1830, "The Last Judgment" was heard at the Festival at Norwich, England, and gained many admirers for Spohr. In fact, many lesser composers imitated his mannerisms and a style known as the "Spohrish" came into being.

Spark, in his memories as a boy chorister in Exeter Cathedral, describes the astonishment of the older members of the choir when the work was first tried by them. They could scarcely believe their ears in the matter of the queer chords, and one old Devonshire fellow was convinced that Spohr "must be a reg'lar crazed chap." We must add that these same doubters on further hearing grew to admire the unusual musical combinations.

In America the "Last Judgment" was first given in Boston, March 20, 1843, by the Handel and Haydn Society.

Spohr, while not one of the greatest of the composers, was thoroughly alive to and in sympathy with the revolutionary tendencies of his day. He admired and appreciated Weber and even recognized the genius of Wagner in the "Flying Dutchman." We hear him laughing as he fancies, "What faces would Haydn and Mozart make were they obliged to hear the stunning noise that is now given to us for music." He did his best to contribute to the "stunning noises," and is frankly descriptive in his instrumental music (notably in "The Last Judgment"), so that he takes rank among the true "tone-poets."

Originality is a pleasant attribute of the music of "The Last Judgment." Spohr's workmanship is admirable, his counterpoint does very well for all his doubting. It is essentially a choral work, although the melodies are very lovely, some think too lovely for the solemnity of the subject. The first part of the text makes little effort to depict the terrors of the Last Judgment and might quite as fittingly be termed a "Hymn of Praise." The second part, which is arranged from various portions of the vision of St. John the Divine, refers more directly to the last day and concludes with the description of the new heaven and the new earth.

The work has the advantage of brevity, there being but twenty-three numbers. The overture is unusually long and is immediately followed by a fine chorus, "Praise His awful Name." One of the most striking of the numbers is the solo and chorus, "Holy, Holy, Holy," which has no accompaniment save the horns; and one of the most admired numbers is the chorus beginning "All Glory to the Lamb that died." This first part also contains what is probably that point at which the oratorio reaches its highest level: the beautiful tenor solo and chorus, "Blessing, honor, glory and power be unto Him." The exquisite quartet and chorus, "Lord God of Heaven and earth," close the first part.

The more vivid second part is preluded with a graceful orchestral symphony, followed by a very dramatic recitative, "The Day of Wrath is near." Upon this ensues a pathetic duet for soprano and tenor, "Forsake me not in this dread hour." Among the most vivid portions is the great chorus, "Destroyed is Babylon," with its marvelous descriptive accompaniment, which continues for some time after the cessation of the voices until the tenor proclamation, "It is ended." A very beautiful burial strain, "Blest are the departed," is also notable in this part, and the work ends with an imposing "Hallelujah Chorus."

ST. PAUL

"St. Paul," the first of the oratorios of Mendelssohn, was finished by him at Leipsic in 1835. In a letter dated Dec. 19, 1831, the young composer wrote from Paris, that unless there was some improvement in the moral tone of opera librettos, he would forsake opera and devote his energies to oratorio. And strange to say, within a very short time he was commissioned by the Cäcelienverein, a musical organization of Frankfort, to write an oratorio. Mendelssohn seems to have made a definite plan of it at once, and the ultimate result was little different from his original intention. On account of many interruptions and prior occupations, the work took much longer than he had anticipated. He wrote to his mother, Nov. 4, 1834: "With 'St. Paul' I have now reached a point at which I should like to play it to some one, only I can't find the right person. My friends here are quite delighted with it, but that does not prove much. I miss the cantor with her thick eyebrows and her critical sense," (referring to his sister Fanny). Mendelssohn was barely twenty-six at the time "Finis" was written on the score, but the public did not marvel that a work so masterly had come from the pen of one of comparative youth, for he had been long before the music world. He rivaled Mozart in precocity and had matched Mozart's feat of writing an opera at the age of twelve. And even that should be no ground for astonishment,

when we remember that at eight he found the detection of consecutive fifths in the works of his idol, Bach, an exciting diversion. The composition of "St. Paul" was hastened after the death of his father, which affected him greatly, and he writes to Pastor Schubring, Dec. 6, 1835: "My especial aim is now to set about the completion of the 'St. Paul' with double zeal, for my father's last letter urged me to it. He awaited the finishing of this last work with impatience, so it is to me as though I must throw myself into making the 'St. Paul' as perfect as I can, and thus think he has still a share in it."

"St. Paul" was produced at Düsseldorf, May 22, 1836, as a part of the program of the Lower Rhine Festival. And it was received with great enthusiasm and delight. But, notwithstanding the fact that the public found little to criticize, Mendelssohn was not on this account too easily satisfied and made many alterations, cutting out altogether fourteen of the original numbers. It was shortly after the festival, by the way, that he met the beautiful Cécile Jeanrenaud, whom he married at Frankfort, March 28, 1837.

"St. Paul's" first English hearing was at Liverpool, Oct. 3, 1836, under the direction of Sir George Smart, and Sept. 20, 1837, he himself conducted it at the festival at Birmingham, which he reluctantly had left his bride's side to attend. From that day to this the Mendelssohn oratorios have been popular in the land of the oratorio, and England has been almost willing to reckon them, as Sir George Grove says, "the younger brothers of the 'Messiah' and 'Judas Maccabæus.'"

The production of "St. Paul" began the revival of interest in sacred choral composition, which had given place since the day of Handel to the more brilliant and taking opera. It reached a culmination ten years later in "Elijah," the even brighter product of Mendelssohn's genius.

Mendelssohn and his friend Adolf Marx, the German composer and author, had made a compact whereby Marx was to write the text of "St. Paul" and Mendelssohn a text

on "Moses" for Marx. Mendelssohn carried out his part, but the same is not true of Marx, who refused to countenance the project of using chorales between the airs and choruses on the ground that they would be an anachronism. Although Mendelssohn had been criticized for listening too much to the advice of friends, he seems to have been resolute upon this point. With the assistance of his friends, Fürst and Schubring, he selected his own text from the Bible, which he declares "is always best of all." Mendelssohn was of Jewish stock, but his family had embraced Christianity, which will explain the circumstance of his choosing for his biblical heroes two such staunch Christians as Stephen and the converted Paul — nay, more; we can see in this why probably the history of Paul made a deep appeal to him.

Stephen and Paul are not especially definite, but that Mendelssohn was by no means deficient in the art of characterization is proved by the individuality of the choruses expressive of the three rival religions — Christianity, Judaism and Paganism. Mendelssohn was a disciple of Bach and Handel, whose influence is readily discerned, especially that of the former, whom he has followed in the use of the Lutheran chorales or hymns. The narrative is given in the recitative for soprano or tenor with an accompaniment of strings.

The story begins with the trial and death of Stephen, the first of the Christian martyrs. The Sanhedrim at Jerusalem, fearing Stephen's influence, secure false witness to accuse him of blasphemy. Then in the words of the Scriptures, "And all that sat in the Council looked steadfastly at him, and saw his face, as it had been the face of an angel." To the High Priest's question Stephen replies with his great oration beginning "Men, brethren and fathers." Calmly he shows them that they and their forefathers before them had been casuists, hard of heart and prejudiced and eager to persecute the prophets, even "Him, the Just One, with whose murder ye have been stained."

But this is no mob to be moved by an Anthony, and they shout that Stephen must perish. They rush upon him and

stone him, and he, praying with his last breath, like his Master, that his enemies be pardoned, yields up his spirit.

One of the most self-righteous assassins is a young man whose name is Saul. He "breathes out threatenings and slaughter" against the disciples, and with those of like mind sets out for Damascus to put into bonds the Christians there and to bring them back to the iron-souled High Priest. But on the journey this "Hebrew of the Hebrews" is miraculously converted. A light shines about him and a glorified Jesus of Nazareth puts to the misguided zealot the reproachful inquiry, "Saul, Saul, why persecutest thou me?" The celestial voice bids the trembling Saul to go on to the city, where he will know what is required of him. When he rises from the ground it is necessary to lead him to Damascus, where for three days he remained blinded and refusing to break his fast. And Ananias, the disciple, as a messenger of the Lord, comes to show him the course of a true Christian. His sight is restored, and Saul is baptized as Paul the Apostle.

Part II. treats of the ministry of Paul and Barnabas and their ordination by the Holy Ghost. It is Paul's lot now to be persecuted by the Jews, who lie in wait for him and plot to kill him. And they remember that this fearless expounder of Christianty was the foremost of the mob at Jerusalem.

When Paul cures the cripple of Lystra the fickle crowd marvels and cries that the gods are mong them, calling Barnabas, Jupiter; and Paul, Mercurius, and bringing garlanded oxen to sacrifice to them. The apostles, unhappy at their failure to glorify the power of God, rebuke them, protesting that they are men of like passions with themselves, and that God dwells not in temples made with hands. Both Jews and Gentiles now rise up to persecute the man who dares to have a new idea. Paul resolves to go to Jerusalem, the hot-bed of persecution, where he is ready even to die, and calls about him the elders of the Church of Ephesus. Nothing can exceed the pathos of that parting. These exponents of an unpopular

cause weep and pray, Paul kneeling down on the shore and praying with them. And again in the words of Holy Writ, "They accompanied him to the ship and saw his face no more." The conclusion is made with heavenly promises to those who fight the good fight.

An attempt will be made to enumerate only the more prominent numbers which provide especially well for the tenor and bass voices. The splendid choruses, however, are perhaps the strongest features of the work. After the overture for orchestra and organ comes the impressive chorus of Christians, "Lord, Thou alone art God," followed by the chorale (an old German hymn tune), "To God on High."

An important number is the chorus of people, "Now this man ceaseth not to utter blasphemous words," as are also Stephen's beautiful tenor solo, "Men, Brethren and Fathers," and the melodious "Jerusalem, thou that killest the prophets." One of the finest of the choruses is "Stone him to death," which with tremendous dramatic power expresses the cruelty and fanatical fury of the Jews. In striking contrast to this celebrated number is the second beautiful chorale, "To Thee, O Lord, I yield my spirit." The tranquil chorus, "Happy and blest are they," follows the burial of Stephen, and after an intervening recitative comes Saul's furious aria, "Consume them all, Lord Sabaoth." The lovely alto aria, "But the Lord is mindful of His own," concludes the part descriptive of Stephen's martyrdom. Notable in the scene of the conversion are the voice from heaven, "Saul! Saul! why persecutest thou me?" frequently sung by a chorus of female voices; the chorus, "Rise up, arise! and shine;" Saul's great prayer, "O God! have mercy;" the bass aria, "I praise Thee, O Lord my God;" and quite one of the finest choruses, "O Great is the Depth."

A strong chorus, "The Nations are now the Lord's," begins the second part. With a few intervening numbers, follow the chorus, "How lovely are the messengers," and the aria, "I will sing of Thy great mercies." Especially fine in

characterization are the choruses expressive of the three rival religions. That of the Greeks, "O be gracious, ye immortals," voices the sensuality of Paganism; "But our God abideth in heaven," containing the chorale, "His will directeth all the world," expresses the earnestness and spirituality of the Christian faith; and "This is Jehovah's temple," is fiercely and uncompromisingly Jewish. Paul's farewell at Ephesus, "Be thou faithful unto death," is beautifully tender, and in the same strain is the chorus of the congregation, "Far be it from thy path."

This lofty height is kept in the final choruses, "See what love hath the Father," and "Not only unto him." Two of these numbers, "To Thee, O Lord, I yield my spirit," and the chorus, "Happy and blest are they," were sung at the funeral of Mendelssohn.

THE HYMN OF PRAISE

Many German cities celebrated the year 1840, the four hundredth anniversary of the year that Gutenberg set up his first rude printing press and put into being one of the greatest of all factors for progress. In Leipsic a statue of Gutenberg was unveiled and there was a festival of music, comprising the days, June 24 and 25, and the preceding evening of the 23d. By the town council Mendelssohn was placed in charge of the affair. His "Hymn of Praise" and his "Festgesang" for men's voices, which was sung in the open market place, and Lortzing's opera, "Hans Sachs," were written for the occasion. The "Hymn of Praise" was given in admirable fashion on the afternoon of the second day in the Church of St. Thomas, Weber's Jubilee overture and Handel's "Dettingen Te Deum" preceding it upon the program. Mendelssohn knew nothing of frigid "premiers" and this work was welcomed with the utmost enthusiasm, a torch-light procession in his honor being one of the forms which it assumed.

The "Hymn of Praise" is among Mendelssohn's most distinguished works, and more than one critic has insisted that it is his masterpiece. Its fame spread far and wide and Sept. 23, 1840, it was performed a second time at Birmingham, England, where its triumph was repeated. However, it met the fate of most of Mendelssohn's works and was so much changed by him afterward that it was necessary to destroy the plates engraved for the Birmingham performance.

The entire scene of the Watchman, which is its most dramatic portion, was added. This had been suggested to the composer by the recurrence to him during a sleepless night of the words, "Will the night soon pass?"

The "Hymn of Praise" was dedicated to Friedrich August II., King of Saxony, who when he came to Leipsic that winter expressed a desire to hear it. It was in consequence performed December 15, and so worthily that at its conclusion the King arose, and walking to the orchestra graciously thanked the composer and the performers for the pleasure they had afforded him.

The words were doubtless selected from the Bible by Mendelssohn himself, and the title "Symphony Cantata" was suggested by his friend, Carl Klingemann. The text has nothing of the narrative about it, being in very fact only a tribute of praise and gratitude for the gifts of the Lord, among which is the great art of printing.

In form the "Hymn of Praise" is similar to Beethoven's Ninth or Choral Symphony in which Schiller's "Ode to Joy" is set to music, which does not mean that it is an imitation, although this charge has been made. As Lampadius says: "So far as concerns the inner character of both these great works, they are as unlike as an Alpine landscape in its bright sunlight is to chaos after the creation, illumined by the first ray of the divine light; as unlike as Michelangelo's 'God the Father' to Raphael's 'Sistine Madonna' or the 'Transfiguration of Christ.'"

The "Hymn of Praise" consists of ten pieces, exclusive of the instrumental prelude or symphony in three movements which embodies the spirit of the whole work and leads to the stately and inspiring chorus, "All men, all things, all that has life and breath, Sing to the Lord." This in turn followed by the soprano solo, "Praise thou the Lord, O my spirit," with its accompanying semi-chorus of female voices. This gives place to the long dramatic tenor recitative, "Sing ye praise, all ye redeemed of the Lord," concluding with the lovely arioso, "He counteth all your sorrows in the time of need;

He comforts the bereaved with His regard," of which it has been said with some pertinence that the composer "seems to have been thinking more of the words 'sorrows' and 'bereaved' than of the 'comfort,' which is the subject upon which his mind should have been fixed." A fine chorus, "All ye that cried upon the Lord in distress and deep affliction," paints graphically the anguish of the unfortunate, and is followed by one of the most beautiful of the numbers, the duet for two sopranos with chorus, "I waited for the Lord," which in its exquisite expressiveness attains to sublimity. The mournful tenor aria, "The sorrows of death had closed all around me," leads to the climax of the work, the Watchman scene. In splendid recitative is pictured the distress of the sufferers who longing for comfort and assurance call anxiously thrice through the darkness, "Watchman, will the night soon pass?" And the Watchman's answer falls through the silence from his high tower like a voice from heaven. In the beautifully constructed double chorus the male voices unite on the words "The night is departing" and the female on "The day is approaching." This passage gains immeasurably in appropriateness when it occurs to us that Mendelssohn doubtless referred to the passing away of the darkness of ignorance before the dawn of enlightenment made possible by the art of printing. A chorale, "Let all men praise the Lord," which is as usual an old German hymn tune harmonized by the composer, ensues. This is first sung unaccompanied and then in unison with the orchestra. The admirable duet for soprano and tenor, "My song shall always be Thy mercy," is followed by the final splendid fugued chorus (one of the most generally liked of Mendelssohn's choruses), "Ye nations offer to the Lord," in which voices and instruments unite in full force. The phrase which opens and closes the "Hymn of Praise" is a modification of the Eighth Gregorian psalm tone.

THE FIRST WALPURGIS NIGHT

In the volume of romances constituted by the biographies of the composers there is no more delightful page than that upon which is chronicled the friendship which existed between the old poet, Goethe, and the winsome boy, Felix Mendelssohn. The latter was twelve years old when his master, Zelter, became imbued with the desire to "show" his wonderful pupil to his great friend, and the two of them went visiting to Weimar, where for over a fortnight they lodged under Goethe's roof. The Mendelssohns were a great letter-writing family, and their correspondence at this time naturally is full of references to this distinguished happening. Felix went away charged with hosts of rules of proper conduct, and his mother whimsically expresses her regret to a correspondent that as the proverbial little mouse she could not bear him company to see how he comported himself "as an independent youth." But the boy, who must have been the most natural young person in the world, seems to have had no misgivings. And none he needed to have, for Goethe was mightily taken with him and his genius, and though to the many wrapped in impenetrable reserve, he lavished upon his young guest the rare gift of his affection. Mendelssohn stayed for sixteen memorable days, and the visit was the first of a series ended only by Goethe's death. It was upon the occasion of his second visit that Goethe called him his David,

commissioned him to banish his bad dreams with his playing, and promised never, never to throw his spear at him in the fashion of the uncertain Saul. It is easy to understand why Mendelssohn should have been ambitious to set some work of his famous friend to music. Strange to say he did not select "Faust," which has so often appealed to the musician.

We have no way of knowing just when the idea of composing "The First Walpurgis Night" occurred to him, but it was very probably at the time of his last visit to Goethe in 1830, just before he started upon the second part of his "grand tour" (lasting from 1829 to 1832), which as a young man of means it was possible for him to make. The friends may have discussed the matter then; at any rate we hear a little later of Goethe being pleased with the idea.

June 3, Mendelssohn left Weimar with Goethe's last kiss on his cheek. He spent a month at Munich; then one at Vienna; stopped at Presburg to see the King of Hungary crowned; visited Venice and Florence; and on the first of November settled for the winter in Rome, which he loved best of the Italian cities. Early in the year we find him hard at work on "The First Walpurfis Night," which has a sad way of not going fast enough. The Roman Spring with its peerless blue skies is sufficiently alluring to vanquish his very considerable steadfastness of purpose, and he longs for bad weather, that industry may be easier. With adventure waiting around every corner for him, it is remarkable that this charming youth, so thoroughly in love with life, accomplished as much as he did. The work took form before he left Rome. April 27, he writes from Naples, "In a few days it will be done, and a jolly piece it will be." This evidently went the way of many good resolutions, for it is quite July 14 when he writes from Milan, "This week has been one of the happiest. First, I got a small piano, and then pegged away at the everlasting 'Walpurgisnacht' in order to put an end to it. Tomorrow it will be finished, at any rate, excepting the overture." And the manuscript of the vocal part is indeed dated July 15, 1831. It is interesting to know that the first person

who heard it was Carl Mozart, eldest son of the great Wolfgang, whom Mendelssohn met in Milan.

The overture, which evidently caused him some little worry, was dated Feb. 13, 1832. In its first form the cantata was produced in Berlin in 1833. It was changed, however, from time to time, being completely rescored sixteen years later; but in idea it remained substantially the same. Mendelssohn tells his mother, Dec. 11, 1842, "My 'Walpurgis Night' is to appear once more, in a somewhat different garb indeed from the former one, which was somewhat too richly endowed with trombones and rather poor in the vocal parts, but to effect this I have been obliged to rewrite the whole score from A to Z, and to add two new arias, not to mention the rest of the clipping and cutting. If I don't like it now I solemnly vow to give it up for the rest of my life." It now received its final form, and thus was for the first time heard in Leipsic Feb. 2, 1843, under Mendelssohn's direction.

He was always interested in it, and it is in many ways intimately associated with his life. It was while presiding at the piano during a rehearsal of this work at the Mendelssohn residence in Berlin, that his sister Fanny, who thought the music "indescribably amusing," received the paralytic stroke which a few hours later caused her death. His letters teem with allusions to it, which it is a great temptation to quote.

Goethe's poem deals with the struggle of Druidism against the encroachment of Christianity. But the poet has an even wider purpose and means to illustrate a universal truth with a striking instance. Nothing can quite so well explain this as his own commentary:

"The principles upon which the poem is based are symbolic in the highest sense of the word. For in the history of the world, it must continually recur that an ancient, established, tranquillizing order of things will be forced aside, displaced, thwarted, and, if not annihilated, at least pent up within the narrowest possible limits by reason of innovations. The intermediate period, when the opposition of hatred is still

possible and practicable, is forcibly illustrated in this poem, and the flames of a joyful and undisturbed enthusiasm once more blaze high in brilliant light."

Mendelssohn first announced that he would write a choral symphony. He finally called it, "a ballad for chorus and orchestra," and it is usually referred to as a cantata. It is of a very dramatic character, full of life, and brilliant with color, as if he had caught in it something of the glory of the Roman Spring he so delighted in.

He has used thirteen stanzas of the poem and has preserved them almost perfect from change. Walpurgis Night is the night between April 30 and May 1. It is the feast of St. Walpurga, Sister of St. Boniface, both of whom were credited with the dissemination of Christianity. On this night evil spirits run at large, and the Witches' Sabbath, further described in "Faust," is supposed to be held in the Harz Mountains. Christianity has recently migrated westward from Rome, and the new Christians make war upon the pre-existing Druid faith. But even the knowledge that its practises are threatened with death does not deter the faithful Druids from assembling in the hill-tops to light the sacrifice fires to Wodan. The hills are encompassed with sentinels, who take advantage of the superstition of the early Christians and feign that they are witches and evil spirits, carrying out the impression with many diabolical noises. The device is very successful, the Christian watchman running in terror from the haunted scene, while the Druids worship unmolested. Goethe describes the first encounter of this nature. Mendelssohn, it may be mentioned, makes ample amends for the somewhat sorry role he gives to Christianity by the tone of his later works.

"The First Walpurgis Night" consists of an overture and nine numbers. The instrumental introduction takes its tone from the time of the year depicted. It is descriptive of the gradual disappearance of the bleakness of Winter and the creeping on of Spring, which culminates in the sweetness of May. The first vocal number is the joyous tenor solo and chorus of Druids and heathen.

In contrasting tone is the following number, "Know ye not, for deed so daring," a plaintive alto solo sung by an aged woman of the heathen, who warns her people that the Christians have dungeons awaiting those who persist in doing homage to the Druid god. A chorus of women in the same mournful strain gives even more forcible expression to this. A fine number is the barytone solo of the Druid priest who rebukes them for their fearfulness, and reminds them that the trees are theirs for the burning. The chorus of Druid guards, "Depart, ye valiant men," in which they pledge themselves to faithful watching, is an effective number, the idea of caution and silence being secured by singing the latter part pianissimo.

The climax is reached in the great chorus, "Kommt mit Zaken und mit Gabeln" ("Come with prongs and forks, like the devil whom you fable"), in which the deception of the "vain bigots" is accomplished. It is evident that, as Mendelssohn confessed, he much enjoyed writing this witch music. It is as weird and as grotesque as possible, but never for a moment anything but charming. Drums, cymbals and piccolos are instrumental in securing what Lampadius calls, "the most delightful musical din that ever was." It has something the effect of the wonderful Incantation Music in "Der Freischütz." Against this stands out in relief the dignified prayer of the unmolested Druid worshipers.

The tenor solo of the Christian guard, "Soldiers help!" voices the terror of these superstitious people who fancy they see disporting themselves in the flames shapes of horror, dragons, and werewolves, and all the uncanny members of Satan's brood. The work concludes with the peaceful and devout Druid hymn similar to the one preceding it:

"The flame by smoke is purified;
So shines our faith forever!
Our ancient creed though foes deride,
Thy light shall leave us never."

ELIJAH

"Elijah," probably the finest, and assuredly the most popular, work of its kind which had appeared in the fifty years since Haydn's "Creation," was first performed Aug. 26, 1846, at Birmingham, England, whose festival Mendelssohn had been invited to conduct. The idea of such an oratorio, however, had been born a decade before. While reading his Bible Mendelssohn was struck by the words, "Behold, the Lord passed by," and at once remarked to his friend Hiller that they suggested an oratorio. About this thrilling sentence he afterward drew up the story of "the grandest and most romantic character that Israel ever produced." A letter written to Carl Klingemann at that early date also bears testimony to the fact that "Elijah" had been suggested, but not until 1845 did he begin to work upon it in earnest.

It is difficult to be oblivious to many points of similarity in the lives and natures of Mozart and Mendelssohn, despite the fact that the latter from the first enjoyed wealth, recognition, and success, the other starving for the lack of these. Both were of sweet and winning personality; both precocious; both endowed with delicate fancy and love of the beautiful; both died before they were forty; one having just finished an immortal Requiem, the other a remarkable Oratorio. Upon both of these works the last particle of strength seems

to have been expended, and both reflect a little of "the light that never was on sea or land." Some say the "Elijah" destroyed Mendelssohn. He had worked very hard upon it and the excitement and responsibility attendant upon its first presentation was just as hard to bear, while the shock of his sister Fanny's death came soon after, when he was too feeble to accept it with fortitude.

The first rehearsal of "Elijah" took place Aug. 5, 1846, at Leipsic. After Mendelssohn's arrival in London it was rehearsed at the house of Moscheles, and at Birmingham on August 24, two days before the performance. This took place before six thousand people and was the occasion of one of the greatest ovations ever enjoyed by a musician. The appearance of the composer was greeted with deafening shouts of applause, and the interest and excitement continued unabated to the end.

Its triumph was repeated with even higher luster when it was performed in London April 16, 1847, in Exeter Hall. Queen Victoria and the Prince Consort were present to share in the general delight. Afterward Prince Albert sent to Mendelssohn the score book he had used at the performance, upon which he had written a glowing tribute to the Elijah of music who remained loyal to the truth among "the Baal worshipers of corrupted art." Mendelssohn made numerous alterations in the score after his first success. In a letter written to Klingemann, Dec. 6, 1846, he says: "For several days I have been straining all my powers on the 'Elijah' and am hoping to make a good end of most of the things I have disliked on the first performance. I have quite done one of the hardest portions, the widow, and you will certainly be content with the alteration, yes, I will say with the improvement." The first German performance of the revised version was given in Hamburg, Oct. 7, 1847.

"Elijah" remains today probably the most dramatic oratorio ever written. It is crowded with stirring incident and with music which claims even the wholly uncultivated ear. It was the composer's desire to be dramatic, and he

knew better than many of like mind how to achieve his end. The text is a mosaic of biblical verses taken principally from the First Book of Kings, but having the effect of a vivid, spontaneous story. As before, with "St. Paul," the text was arranged by Pastor Julius Schubring, who seems to have advised against the "widow" incident, and Mendelssohn seems at first to have listened to him. The English translation was made by William Bartholomew, who sent it to the composer piecemeal as he worked. While it will be found to differ somewhat from the English Scriptures, he has made it as nearly in accordance with them as the music will permit. The musical character of Elijah is clearly drawn, and Mendelssohn has succeeded in making of him as he hoped to do, "A man strong and zealous, full of bitterness and scorn, the antagonist of the rabble, whether of courtiers or populace, well nigh the antagonist of the world, yet borne aloft on the wings of angels." The incidents chosen from the life of the great prophet will be indicated in what follows:

King Ahab ruled over the Northern Kingdom of Israel, which, like many nations enjoying too great prosperity, had forgotten the Lord. The hopelessness of the situation was increased by the fact that Ahab had espoused Jezebel, the Phœnician princess who established Baal-worship in the land. This voluptuous faith flourished apace and soon there were but seven thousand in the kingdom who had not bowed the knee to Baal; but to Elijah, pondering sadly in the wilderness, it seemed that he alone was faithful.

Suddenly before the dissolute and hostile court, there appears this Elijah, with his shaggy mantle of sheepskin over his shoulders, and a leathern girdle about his loins, and pronounces upon Israel the curse of the drought. With the opening of the story the once arrogant people are beginning to feel the horror of the fast growing drought. The tongues of the infants are parching in their mouths and the older children beg piteously for bread. Obadiah, who "feared the Lord greatly," counsels them to forsake their idols. The

popular rage is directed against Elijah, who is suspected to have caused the calamity, and an angel appears to him to tell him to take refuge by Cherith's brook, where he may drink from its waters and be sustained by the bread carried to him by ravens. When these resources are exhausted the angel sends him on to Zarephath, where he abides for a time at the house of a widow. Her son is dying, and at her passionate appeal for help Elijah works a miracle to God's glory by fully restoring him.

When three years have passed the prophet appears again at Ahab's Court and announces the close of the drought. "Art thou Elijah, he that troubleth Israel?" they ask in fierce dislike, and he forcibly reminds them that it was their own sins that brought misery to Israel. With an authority which they do not think to question, so great is the personality of this direct, unaffected man, he summons the four hundred and fifty prophets of Baal to meet him on Mt. Carmel and there to put it to the test who is the Lord. Upon the altars erected to Jehovah and to Baal is put the sacrifice. He is the true God who shall send down fire to consume his sacrifice, announces Elijah. Nothing can be more thrilling than the scene. The four hundred and fifty priests cry aloud to their god "from morning even until noon," at first confidently, then with growing doubt, at last in a wild frenzy of disappointment; and always goaded by the matchless sarcasm of Elijah, under which they finally leap upon the altar, cutting themselves with knives. But Elijah calls upon the Lord and the fire descends from heaven and consumes his offering. At the sight the people fall in terror to the ground. Then Elijah orders the false prophets to be taken to Kishon's brook and there slain. The first part of the oratorio concludes with that picturesque episode in which the drought is broken. Elijah prays for rain and sets the youth who attends him to watch the skies. At first he can only report: "The heavens are as brass above me." Finally he describes a cloud no bigger than a man's hand. It grows with fearful rapidity. The tempest roars about

them and soon the rain falls in torrents upon the unaccustomed earth. Above the tumult is the voice of the Tishbite crying "Thanks be to God!" followed by the magnificent chorus of the people.

Part II. begins with moral comment, after which the story is resumed. Again Israel is in danger of forgetting; but Elijah is not indulgent and again he addresses his stinging rebuke to Ahab. The insolent Jezebel incites the mercurial people against the prophet. She recalls many grievances. He destroyed the prophets of Baal; he closed the heavens; and called down a famine upon the land. The conclusion is "He shall perish," and Jezebel, conjuring up the memory of the slain prophets, promises to make Elijah as one of them by the morrow. Warned by Obadiah, Elijah flees to the wilderness where, bitterly oppressed by the faithlessness and hatred of the people he has tried to enlighten, and by the thought that he has failed utterly, he prays for death. Thus weary and dejected he falls asleep under a juniper tree, and into his dreams comes the celestial comfort of the angels. They bid him go on a journey of forty days and nights to Mt. Horeb with the promise of a glory which has come to none but Moses — to be in the actual presence of the Lord. When, his journey accomplished, he waits in awe, a mighty wind shakes the very mountains and breaks the granite cliffs; an earthquake rends the valleys and upheaves the sea, while about all blazes the lightning. But the Lord is in none of these, but in the still, small voice which came after and whose message none shall know.

After this Elijah walks among men, but is not of them. "He stood up as a fire, and his word burnt as a lamp." And when his work on earth is accomplished, he ascends to heaven in the chariot of fire carried on the wings of the whirlwind.

"Elijah" is from beginning to end a succession of beauties. The task of discriminating and selecting a few, which according to the consensus of opinion are best, seems almost hopeless. Scarcely one of the forty-two numbers but

has been eulogized as notable in some high respect. At once Mendelssohn displays his unerring instinct for the dramatic. Before the overture there are four solemn trumpet blasts, and like a prologue to a play Elijah's curse upon the land is pronounced. The overture is expressive of the misery of the people crushed under the double calamity of drought and famine, and culminates in their prayer, the powerful and finely written chorus, "Help, Lord."

The cry of the people, "Lord! bow thine ear," is followed by the duet, "Zion spreadeth her hands," after which the narrative becomes very dramatic. Obadiah bids them repent with the touchingly beautiful tenor aria, "If with all your hearts," a favorite alike in cottage and palace. An effective chorus, "Yet doth the Lord see it not," is followed after an intervening recitative by the double quartet of angels which Elijah hears in his dream by Cherith's brook — "For he shall give His angels charge over thee," which is one of the loveliest portions of the score.

The widow "Scena" is another proof of Mendelssohn's remarkable dramatic sense and especially is its concluding portion inspired. The chorus "Blessed are the men who fear them," commenting upon and giving meaning to Elijah's miracle, everywhere finds favor. The climax is now reached in the great scene upon Mt. Carmel. After the interesting dialogue in recitative between Elijah and Ahab come the magnificent choruses of the priests of Baal — the double chorus, "Baal, we cry to thee;" the second, "Hear our cry, O Baal," and the third, "Hear and Answer Baal," frantically fearful lest the sleeping god will not waken. Upon this ensues Elijah's splendid aria, "Lord God of Abraham," and the angelic quartet, "Cast thy burden upon the Lord," reminiscent of the Bach chorale. The score reaches a high level in the picturesque chorus, "The fire descends from heaven," and Elijah's aria, "Is not his work like a fire?" Probably the most celebrated in the thrilling series of scenes is that of Elijah's invocation of rain, concluding with the splendid chorus which also terminates the first part, "Thanks be to God! He laveth the thirsty land."

The second part, while not as popular as the first, is in many respects quite as fine. One of the most charming of soprano songs is that beginning, "Hear ye, Israel, I am he that comforteth," followed by the chorus "Be not afraid," which is frequently declared to be the greatest of Mendelssohn's choruses. Now comes the scene between the revengeful Sidonian Queen and the people, of which the recitative, "Does Ahab govern," is perhaps most striking. Obadiah's beautiful recitative, "Man of God," is followed by another scene of strength almost equal to that upon Mt. Carmel — Elijah's dream in the wilderness. Elijah's plaint "It is enough, O Lord;" the terzetto of the angels who appear to him under the juniper tree, "Lift thine Eyes;" and the tender chorus, "He watching over Israel," dwell upon the same high plane. We now arrive at the air, "O rest in the Lord." It is said that Mendelssohn was not quite satisfied with this, and was tempted to destroy it, and certain critics pretend to regret that he did not persist in his purpose. But surely the affection in which this song is held in the hearts of the people, the perennial comfort it carries with it, and the softening tears it has caused to fall are more than excuse for being. An attractive chorus, "He that shall endure," preludes the wonderful scene of the appearance of the Lord to Elijah. Of this Haweis says: "What follows is so unexpected in the elevation of the harmonic temperature, that we have known persons in a state of rapt excitement upon hearing the chorus for the first time break out into a cold sweat at the words, smitten-like tongues of fire, from the rocks, 'But the Lord was not in the tempest.'" The aria following the translation of Elijah, "Then shall the righteous," is one of the songs most warmly enshrined in the heart of the tenor singer. This masterpiece concludes with the beautiful quartet, "O come every one that thirsteth," and the majestic chorus "And then shall your Light."

THE DAMNATION OF FAUST

The "Damnation of Faust," composed by Hector Berlioz, is, strictly speaking, neither an oratorio, a cantata, nor an opera, although it partakes of the qualities of all three. Berlioz himself avoided the issue by terming it a dramatic legend. It is in four parts, and the text has been secured in various fashions. Part of it is taken from Gerard de Nerval's French translation of Goethe; the first, fourth, sixth and seventh scenes were written by M. Gandonniere, an acquaintance of Berlioz's, and part of it was the work of the composer, who was not without literary ability.

Nothing could more entirely differ from it than Schumann's "Faust," for unlike the German, Berlioz does not much concern himself with the spiritual significance, but chooses rather that which is dramatic and spectacular. The hero is not saved as in Goethe's version, the composer, who had a penchant for the horrible, following his natural inclinations. When criticized for this, he inquires rather contemptuously whether there is no other Faust but Goethe's, referring to the antiquity of the legend and the manifold guises it has taken. "The title of the work indicates that it is not based upon the principal idea of Goethe's 'Faust,' since in that illustrious poem Faust is saved," he protests. Critical shoulders were also shrugged over the placing of the first scene in Hungary, when there was no authority for so doing.

In his preface to the work Berlioz says quite airily, "Why has the composer put his characters in Hungary? Because he desired to use a piece of instrumental music whose theme is Hungarian. He frankly acknowledged it. He would have put them anywhere else had he found the least musical reason."

The "Damnation of Faust" was written while Berlioz was making a concert tour of Austria, and odd moments were utilized in the thriftiest way possible. "In the coach, on the railroad, in steamboats, and even in towns, notwithstanding the various cares entailed by my concerts"—"by the gaslight of a shop, during a sleepless night, or while waiting for his coffee in a restaurant." The work lacks definite plan, but is distinctly original and imaginative and upholds Wagner in his estimate that Berlioz was a "devilishly clever man."

As Hadow says of "Le Damnation," "It is Berlioz in quintessence. All his merits are here, all his defects; a fabric now clumsily woven, now of the closest texture, cruel modulations and phrases of a haunting sweetness, the most exquisite tenderness alternating with the wildest violence, all clothed with his vivid color, and with his consummate mastery of orchestral resource."

Berlioz had long been drawn to the Faust legend, for when twenty-four years of age he composed "Eight Scenes from Faust," and although the work was destroyed, many charming fragments were first transferred to the later and greater one. Although today it is the work by which Berlioz is best known to fame, the "Damnation of Faust" was first produced Dec. 6, 1846, at the Opéra Comique, Paris, before a small and skeptical audience, partly to be accounted for perhaps by the inadequacy of the singers. The press notices were by no means flattering. One M. Scudo was pleased to say of it, "This strange composition is beyond analysis. The Hungarian March is a frightful outburst, a monstrous conglomeration. The songs of the Rat and the Flea lack roundness, spirit and gaiety. The melody

in the Danse des Sylphes is borrowed from a chorus from the Nina of Paisiello, "Dormi, ó cara. In the third part there is nothing even endurable but a few bars of the minuet." It afterwards became immensely popular.

The production of the "Damnation of Faust" was in concert form, but lovers of the picturesque saw in it further possibilities, and the music long sung by artists in conventional clothes was produced in 1903 at Monte Carlo as an opera. The experiment has been followed in other quarters of the globe, but while theatrical in tone, the work adapts itself to the stage with only moderate success.

We are introduced to Faust as he wanders alone at sunrise upon the plains of Hungary. It is the awakening of Spring and he rejoices in the idyllic peacefulness and the thought that he is far from the strife of mankind. His solitude is disturbed by the Hungarian peasants, who come gaily upon the scene, dancing and frolicking. They are followed by the soldiers, who advance to the stirring strains of the Rakóczy March.

In the second part Faust is in his laboratory, in North Germany, weary of life. "For me alone, O earth, thou hast no flowers," he sighs bitterly, and he resolves to make an end of the burden of existence. As he raises the poisoned cup to his lips, he hears the sound of Easter music and hesitates. The faith and hope expressed in the songs of the simple peasants touch him and tears spring into his eyes. At this Mephistopheles appears, upon his lips a mocking word for Faust's piety. He bids him come with him to taste life and pleasure. Faust agrees and is transported to Auerbach's tavern at Leipsic. A crowd of revelers sing a drinking chorus and an exchange of songs is made between the tipsy Brander and Mephistopheles, upon whose sinister appearance the students make comment. The entertainment brings no joy to the soul of Faust. Accordingly the fiend transports Faust to the fragrant, bushy banks of the Elbe, where troops of gnomes and sylphs are called up to dance before his eyes. Faust dreams and sees Marguerite in his

vision, and is promised that she shall be his. He awakens in rapture and Mephistopheles promises to take him to her lowly cottage. It is there that Part III. is played.

Faust, conducted by Mephistopheles, examines the simple interior of the maiden's chamber. As Marguerite enters with a lamp, Faust conceals himself. She braids her hair and muses on her dream of him the evening before, which has already filled her breast with love. Mephistopheles invokes his spirits of flickering flame to bewilder her and at last marveling she sees her vision take material form under her eyes. They rejoice in each others presence until the fiend comes to warn them that the mother and friends are at hand.

In Part IV. Marguerite is found in prison, forsaken and longing for Faust, although despairing of ever again seeing her betrayer. She has unwittingly caused her mother's death by giving her too much of the sleeping potion provided by Mephistopheles to insure against the disturbance of Faust's love making. Mephistopheles informs Faust of her extremity and offers to save her if Faust will sign the contract giving his soul to him. He willingly agrees, and Mephistopheles changes instantly from the jolly companion to the mocker. Calling the black chargers, Vortex and Giaour, they ride to hell, pursued by awful shapes and sounds; by monstrous birds of prey, which strike them with their foul wings; by ghastly, grinning skeletons, dancing before them with horrible laughter. The earth rocks, the thunder rolls, and showers of blood rain upon them. Once they pass a crowd of peasants, praying by a wayside crucifix. Reaching their destination they are welcomed by Pandemonium. Mephistopheles conducts his victim before the Prince of Darkness, and the spirits of hell assist him to celebrate his triumph. The part concludes with the Glorification of Marguerite and her reception in heaven.

The principal passages are the monologue addressed to Spring by Faust on the Hungarian fields, the peasants' dance and chorus; the famous Rakóczy march accompanying the passing of the troops; the Easter Hymn, "Christ is risen

from the dead;" the drinking chorus in the Leipsic cellar; Brander's Song of the Rat; and Mephistopheles' Song of the Flea, in which the skipping of the insect is depicted; the ironical fugue on the word "Amen;" the wonderful Elban scene with the chorus of gnomes; the fascinating "Dance of the Sylphs;" Faust's love song, "Thou sweet twilight, be welcome;" Marguerite's songs as she enters her room, "D'amour d' ardente flamme" ("Love of the burning flame"), and her "chanson gothique," "The King of Thule;" the grotesque minuet of the Will-o'-the-wisps" ("Menuet des Follets"); Mephistopheles' scoffing serenade before the house of Marguerite, "La serenade du diable" ("The serenade of the devil"); the trio of Faust, Marguerite and Mephistopheles; Marguerite's lament; the chorus of students; Faust's invocation to Nature; the fantastic "Ride to Hell;" the terrifying orchestral achievements of Pandemonium with its chorus of demons and the damned (which almost belies Mendelssohn's remark to Hiller apropos Berlioz; that "with all his endeavors to go stark mad he never once succeeds"); and the music accompanying Marguerite's apotheosis.

The "Damnation of Faust" had its first American performance Feb. 12, 1880, when it was given by the Symphony Society, assisted by the Oratorio and Arion Societies of New York, under the direction of Dr. L. Damrosch.

PARADISE AND THE PERI

The text of "Paradise and the Peri," a work for solos, chorus and orchestra, by Robert Schumann, was taken from the second of the four poems which form Thomas Moore's "Lalla Rookh"—the part designated by the Young Poet as "in lighter and humbler strain." The arrangement was made by the composer himself from the translation of the famous poem by his friend Emil Flechsig, and also from a translation by Olkers, with a few alterations and additions of his own—among the latter the canon for female voices called the "Song of the Houris" and the chorus of the Genii of the Nile, two of the most pleasing numbers.

The subject had occupied Schumann for some time before the actual work of composition, and in its romanticism made a strong appeal to his poetical nature with its love of warm coloring and voluptuous beauty. There are grounds for belief that "Paradise and the Peri" was one of the darlings of Schumann's heart, and strong among these are numerous affectionate allusions in his letters.

Says he, in writing to Doctor Franz Brendel, Feb. 20, 1847: "I hear you have now an opportunity of hearing the 'Peri' and should like you to pay the sweet fairy some little attention. There is heart's blood in this work. More especially I want you to consider two charges which have been brought against it here, which, however, seem to be rather

advantages than not, showing genuine and palpable improvement, namely the lack of recitative and the continuity of the different numbers. Rellstab, the Philistine par excellence, made those charges, but in other respects he found much to approve of."

"Paradise and the Peri" has well stood the test of time and remains today Schumann's most popular work of this kind. It was produced in Leipsic, Dec. 2, 1843, and met with gratifying success.

Mendelssohn writes shortly afterward to Frau Schumann, "Tell your husband how heartily I rejoiced at his splendid success; every one who wrote to me was full of the 'Peri' and the pleasure it had given him. Tell him that it all seems to me like a piece of good fortune that has happened to myself."

Perhaps the most illustrious presentation of the piece was that which was given June 23, 1856, in England by the Philharmonic Society, Sterndale Bennett conducting, and Madame (Jenny Lind) Goldschmidt singing the part of the Peri. This, alas, was after Schumann had become insane. It was Schumann who, by the form of this work, demonstrated the feasibility of using in the concert hall romantic stories which had previously been thought appropriate only to the stage. He was the pioneer in setting a long poem to music from beginning to end, making it a continual reflection of the poet's meaning. It is unnecessary to state that the path he blazed has been beaten into a highway.

Schumann, although he did not realize his limitation in this respect, lacked almost utterly the dramatic sense, and his employment of the "narrator," who describes intervening scenes and leads up to the principal action, instead of adding vigor has taken away all effect of it. The scant use of recitative and the similarity with which the incidents have been treated has resulted in something dangerously like monotony. Contrast is lacking. Had the narrative passages been omitted entirely, the music would sustain the interest, and the general effect would be brighter. The custom among

musicians is to treat the narrator's part as a mere link connecting different numbers in recitative. But Schumann, unfortunately, instead of sinking this incidental part lifted it out into the body of the oratorio by giving it as much melody as he gave the acts themserves, and this nearly destroys the effect of the different scenes.

This so-called "profane" oratorio, which would be a cantata except for the narrator, is in three parts and contains twenty-six numbers. The first part is perhaps the finest, the interest flagging toward the conclusion. The following characters appear:

The Peri.	Choruses of Angels.
The Angel.	Indians and Conquerors.
The King of Gazna.	Genii of the Nile and Houris.
The Youth.	The Maiden.

The part of the narrator is divided between the different voices. The story is this: A Peri stands one morning at the gate of Paradise bitterly lamenting that she with her "recreant race" have lost their blessed abode. [In Hindu mythology, Peris are fallen angels excluded from heaven until penance has been accomplished.] All the delights of the earth, she sighs, are outweighed by one blossom of heaven. Her sorrow and regret is overheard by the angel who guards the gate and he promises her that, according to the writings in the Book of Fate, pardon and readmission may be hers if she will but bring "the gift that is most dear to heaven." As the Peri sets forth to accomplish this most desirable thing, she reviews the treasures of the East, knowing well where dwell the red rubies of Chilminar in their secret urns, but her heart tells her that heaven little prizes these treasures of earth. Her flight carries her to India. Here war reigns, for the tyrant Gazna and his dread hosts are in the land. The rivers, running through sandal groves and bowers of spice and past a thousand thrones, are red with blood. The Peri hovers over a youthful warrior who, despising the respite offered by the King of Gazna if he will but march under his banner, willingly dies for his

country's honor. She catches the last drop of his wounded heart and with it hastens eagerly to Eden's portals. But alas the crystal bar moves not and the angel, though assuring her that welcome waits those "who thus have died for native land," bids her seek a holier boon.

"Her first fond hope of Eden lost," the Peri flies to Egypt, where she finds pestilence brooding over the sultry plains. As she weeps at the sight of death and desolation which pervade the once fair land, she hears a moan and discovers beneath the thicket of orange trees a youth who, stricken with the plague, has stolen out to die alone. His one comfort in this dark hour is the thought that his beloved is safe in the cool shadows of her father's princely halls. But even now the maiden, "like Health's young envoy," hurries to his retreat to clasp him in her arms, to press his livid cheeks to hers, and to dip her loosened tresses in the lake "to bind his burning brow." Little she heeds his warning, that a breath from him means death, declaring that as his chosen one her place is at his side; and so stays to sweeten and at last to share his death. Again the Peri soars to heaven, this time bearing "the precious sigh of pure, self-sacrificing love." And again her hopes are vain, for the angel's regretful answer is "Not yet," and the crystal bar is motionless.

In deep dejection, the Peri departs for "Syria's rosy plain," where the sun "hangs over sainted Lebanon" and the wild bees of Palestine "banquet through the flow'ry valleys." When in the vale of Baalbec, she discovers beneath her flight a beautiful child who at last weary with frolicking nestles back amidst the blossoms in innocent sleep. Nearby she sees a traveler dismount from his steed, and reads upon his haggard face the record of sin and selfishness. As he turns his gaze upon the picture of unconscious purity, the vesper bells ring out and the child starts from sleep to kneel upon the ground, and with baby lips reverently to lisp the name of God. Remembering that he, too, was once as pure and guileless as the boy, the traveler is touched to contrition,

and weeping falls upon his knees in humble prayer beside the child. The Peri garners the tear of repentance, and, by the holy light which falls upon it, she knows that she has found the price for which heaven's gates will open. Her last triumphant song of joy issues from within the welcoming portals.

The coloring of "Paradise and the Peri" is appropriately warm and Oriental; there is a wealth of sweet and charming melody in the score; the lesser choral songs are good, but the larger choruses go to swell the testimony that Schumann is seldom successful in choral work. The first part is generally considered the finest of the three. After a short orchestral prelude the (alto) narrator begins the story with his solo, "One morn at gate of Eden," the Peri then appearing with her beautiful aria, "How blest, seem to me, banished child of air." The comforting angel sings "One hope is thine," and the Peri replies, "I know the wealth hidden in every urn," a voluptuous Oriental melody. Following the quartet, "O beauteous Land!" comes the chorus, "But crimson now her rivers ran." A wild, strange march introduces the tyrant Gazna, and the Indians and conquerors sing the chorus, "Hail to Mahmoud!" A dialogue in recitative between the youth and Gazna is followed by a chorus of lamentation over the former's death, "Woe! for false blew the shaft," and Part I. concludes with the chorus, "For blood must holy be."

In Part II. the return of the Peri with her gift is happily pictured by the tenor narrator, and the angel solo. "Sweet is our welcome," is echoed by a chorus of female voices. The scene changes, and the chorus of the Genii of the Nile, "Come forth from the waters," is heard, and the Peri's lament, "Oh, Eden, how longeth for thee my heart." The long tenor narrative "Now wanders forth the Peri sighing;" the quartet, "For there's a magic in each tear;" the pathetic scene of the dying lovers, including the mezzo-soprano narrative, "Poor youth! thus deserted," and the maiden's solo, "Oh, let me only breathe the air," are all

effective, and Part II. concludes with the Peri's delicate song with chorus, "Sleep on, in visions of odor, oh rest."

The opening chorus of Houris in Part III., "Wreathe ye the steps to great Allah's throne," is one of the delights of the work. Also important are the tenor narrative, "Now morn is Blushing in the sky;" the Angel's song, "Not yet;" the Peri's despairing, "Rejected and sent from Eden's Door;" the barytone narrative, "And now o'er Syria's rosy plain," and the fine quartet of Peris "Say, is it so." Two long alto and tenor narratives are followed by the quartet and chorus, "Oh blessed tears of true repentance." The triumphant song of the Peri, "Joy, joy forever! my work is done," and the final chorus of welcome would be surer of appreciation were the third part not so long.

SCENES FROM GOETHE'S FAUST

Certain scenes from Goethe's "Faust" were set to music by Robert Schumann, and contain some of his finest music, the third part, which treats of the transfiguration of Faust and the translation of his soul to heaven, when taken alone being by some regarded as his masterpiece. Schumann's "Faust" is not a résumé of the greatest of modern poems in its entirety, the composer rather having chosen only such scenes as especially appealed to him. The import of the poem could not be found in Schumann's work without a previous knowledge of it, but for that matter "Faust" is as generally familiar in Germany as "Hamlet" to the Anglo-Saxon. The last part of the composition was written first and was performed in Leipsic Aug. 29, 1849, on the hundredth anniversary of Goethe's birth. It was not for Schumann to have the satisfaction of hearing the complete work performed, this occurring for the first time at Cologne, Jan. 14, 1862, several years after his death.

The work is an exposition of the gradual decline of Schumann's powers from their best period until the end of his activity.

The music was composed in the following order: A great part of the Epilogue, 1844; The final chorus, 1847; "A noble ray of spirit life," 1848; The Garden scene, the Cathedral scene, Gretchen's Hymn to the Virgin, the scene

of Ariel and Faust, 1849; the Midnight scene and Faust's Death, 1850; The Overture, 1853. It is fortunate that the work was done in inverted order. It is usually the case that that which is first accomplished under the impetus of new enthusiasm is the best and most spontaneous, and Schumann's method with "Faust" forestalled the unpleasant probability of anti-climax. The overture, which he undertook with absolute distaste and distrust of his powers, is its weakest point.

In the famous "Letters" he speaks often of "Faust." In 1848 he says of it, "The general impression struck me as good — superior to the 'Peri,' the natural result of a better poem which challenged me to greater exertion." And at another time, "My most ardent wish is to be told that the music explains the poem. For I fear the reproach, 'Why write music to such consummate poetry?' At other times I felt since studying the scenes that they needed music's generous aid." How many have thought this! Beethoven, Berlioz, Wagner, Gounod, Lindpainter, Prince Radziwill, and Boito.

Some doubt is cast on the frequently made assertion that Schumann did not intend the parts to be given together, but rather as a set of pieces, by the following extract from a letter written in October, 1844, before the composition was begun: "'Faust' still occupies me a good deal. What do you think of treating the whole subject as an oratorio? Is it not rather bold and fine?"

As is well known, Faust the disappointed philosopher, impressed with the futility of all human knowledge and ambition, invokes counsel from the spirit world, which leads to the sealing of the fatal bargain with Mephistopheles. He is restored by an unholy draught to youth and youth's desire to love. The first scene in Schumann's musical commentary on "Faust" is the favorite garden scene. In this introductory episode is depicted his subtle, half reverent wooing, which wins the simple Gretchen in spite of the doubt which occasionally grasps her throat with icy fingers; her childish

test of the aster petals; the passion with which Faust reiterates their verdict, "He loves me;" and the appearance of Mephistopheles with the flattery-befuddled Martha at the crucial moment when Gretchen surrenders her heart.

We are next directed in our mind's eye to see Gretchen praying before the image of the Mater Dolorosa in its recess in the wall of the ramparts. Gretchen pays homage with the flowers which have grown in her window. Then with unbounded pathos she confesses her sin and shame and the remorse which has banished sleep from her pillow and become veritably a physical pain.

The next scene selected is in the cathedral, where the mass is being said and the sound of voices and organ mingle impressively. The contrite Gretchen is among the crowd and an evil spirit (some call conscience) has followed to mock her even at the sanctuary. He reminds her how differently she once came to the altar with pure heart, lisping her prayers from the well-thumbed little book, her thoughts "half playful, half turned to heaven," and maliciously inquires whether now they are not of the mother sleeping forever through her, and of the dawning life which stirs beneath her heart. While the notes of the Dies Iræ (the day of wrath) sound about them, Gretchen falls, swooning under the burden of reproach and remorse.

Part II. finds twilight hovering over a smiling Swiss landscape. The weary, restless Faust sinks upon a flowery turf, and at Ariel's bidding is coaxed to sleep by genial sprites. Ariel describes the four phases of sleep, which result in the sleeper's restoration to the mental and physical strength which enables him gallantly to face the new day. The sprites, while fulfilling their duties, describe the four watches of the night. Tremendous uproar announces the sun, and Ariel hails the approach of Phœbus' cart with a burst of descriptive eloquence.

Faust awakens with new vigor, feeling the revivifying influence of nature and discerning with joy that his old, higher aspirations again occupy his breast. But the climbing

sun, so caressing in its first radiance, finally dazzles his eyes to pain, and he finds in this a token of the barrenness of Hope's fulfilment, and of the futility of human effort.

In the fifth scene it is midnight, and the four gray sisters —Want, Guilt, Misery and Care — appear, all eager to possess themselves of Faust's palace. But only Care can creep through the rich man's keyhole, and three shadowy things steal away, pointing with skinny fingers at an approaching grewsome form — their brother Death.

Faust, musing in his palace, is confronted by Care with the terrifying announcement that she will stay. But Faust begins his defiance of Mephistopheles by refraining from banishing the dread presence with a magic spell. After a long interview she consents to go, but first blinds him to make him like the majority of mankind. Roused, however, from depression, he sets about quickly to accomplish a great work of benefit for the many, the reclaiming of the land under the sea.

The sixth scene depicts the death of Faust. In the court of the palace, Lemures, or evil spirits, are digging what he fancies is a trench for the water, but which is in reality his own grave. Mephistopheles sardonically directs the work. One of the Lemures sings a song curiously like the grave digger's song in Hamlet. As Faust sees the work progress, the happiness so long sought at last comes to him and he realizes that it lies in the ability to help others. In his first real joy he utters to the flying moment the fatal words, "Oh tarry, yet, thou art so fair."

It is Mephistopheles' signal that Faust's soul is his. Faust sinks back dead and Lemures drag him to his grave. Mephistopheles exults, unaware that the soul of his prey has escaped him, since only the letter of the compact has been fulfilled.

The third part maintains throughout the highest degree of celestial exaltation. A mountain gorge is shown with forests, rocks and wilderness, and holy hermits are encamped in the clefts in the mountain. The commentators agree that

Montserrat in the Pyrenees suggested the scene. On its different pinnacles formerly were hermitages, some of which seemed to be nearly suspended in the air and could only be approached by ladders and by bridges over terrific depths. The songs of the three Anchorites are heard. Pater Ecstaticus at the top of the mountain "contemplates love in its etherealized aspect and its influence on the soul;" Pater Profundus, dwelling in the lower part of the mountain, sees love as manifested in the visible workings of nature. Pater Seraphicus also speaks of love as the instrument of regeneration. (Pater Seraphicus is the epithet given to St. Francis of Assisi, the founder of the order of Franciscans.) Happy spirits of boys circle about the highest summit and angels floating in the higher atmosphere bear up the immortal part of Faust. Doctor Marianus "in the purest, highest hermitage," with his ecstatic song, prepares the way for the Mater Gloriosa, the highest symbol of divine love who appears with a chorus of female penitents. Among them is one formerly named Gretchen, who appeals to the Virgin for sympathy in her joy in beholding Faust's purified soul. The Mater Gloriosa invites,

"Come! To the higher spheres ascending,
Thy loving soul shall draw him on,"

and the great Chorus Mysticus resounds in the vaults of heaven.

The overture, as before stated, is rather perfunctory and inadequate, and worthy of comparison with none of the other Schumann overtures. The Gretchen episode, while treated with tenderness and sympathy, seems to lack the power it would probably have had if it had been written a few years earlier, before the decline of the composer's abilities. The second part is of greater artistic value. The "sunrise or Ariel scene" is executed with charm, and Faust's monologue, "Life's pulses now with fresher force awaken," while probably not intended by Goethe to be set to music, is admirable, as is also Ariel's song. Various portions of No. 5 (Midnight), such as the song of the three gray sisters

are effective, which is true of the song of the Lemures in No. 6, and the music accompanying Faust's death.

Part III., or the Glorification of Faust, is from beginning to end of remarkable beauty and imbued with celestial ecstacy. The solos of the three Anchorites; the graceful chorus of happy spirits of boys; the scenes of Faust's salvation, beginning "A noble Ray of Spirit Life;" the quartet "We with all joy receive him;" the chorus of the penitents; the song of that penitent, "formerly called Gretchen," form a dignified progression leading to the splendid final "Chorus Mysticus" upon which all critics unite in unqualified admiration. Of this chorus Maitland relates, "After the chorus had been written some time, the composer considered that its latter part from the opening of the Allegro in F Major, 'The Ever Womanly beckons us on,' had too much the air of earthly enjoyment, and that it did not, with all its intricacy of construction, reach the level of spiritual purity which he had set himself to attain. He therefore rewrote the chorus from that point to the end, and in many ways the work of 1847, for from that year the second recension dates, is to be preferred to the original version; it is more ethereal in character, its construction is not so visibly elaborate, and there is no alloy of earth in its happiness."

THE LEGEND OF THE HOLY ELIZABETH

Franz Liszt, generally believed to be the greatest piano virtuoso of all time and as well a composer of distinction, has added two notable works to the ranks of the standard oratorios. Prior as to date and first as to popularity is the "Legend of the Holy Elizabeth." This oratorio was written in 1864 for the twenty-fifth anniversary of the establishment of the Conservatory of Budapest, in which city it was first heard Aug. 15, 1865. Hungary was eager indeed to have Liszt acknowledged as her son, and he has paid his native land a pretty compliment by embodying in this work the story of that most admirable of national heroines, Saint Elizabeth of Hungary.

Liszt had unusual knowledge and discretion in matters pertaining to art and several of his compositions were suggested by pictures, as for instance his "Battle of the Huns" by Kaulbach's painting. The "Legend" was inspired by the six frescoes by Von Schwind which decorate the walls of the historic Wartburg, where Elizabeth went to live after her marriage; where the poets' contest described in Wagner's "Tannhäuser" was held; and where Luther utilized the days of his imprisonment by translating the Bible. The text was written by Otto Roquette.

On the celebration of the eight hundredth anniversary of the building of the Wartburg, held on Aug. 28, 1867, the "Legend of the Holy Elizabeth" was here performed, Liszt conducting. It had another notable production April 6, 1886, at St. James' Hall, London, under the direction of A. C. Mackenzie, Madame Albani singing the title role. Although advanced in years, Liszt went to England for the event, his only other English visit having been made half a century before. Very different was his reception from the rather cold one of the 40s. The London Musical Times of contemporary date observes: "Surely never before did any composer or executant enjoy such a succession of triumphs as have waited on the Abbé Liszt during his sixteen days' sojourn in London. The record is a dazzling panorama of festivals, receptions, royal favors, organized greetings, both public and private — in short, a never-ending array of ceremonials, in which the Hungarian virtuoso stood as the central figure."

The story of Saint Elizabeth, which is admirably fitted for music, is as follows (with the exception of the legendary "Rose" incident mentioned elsewhere): Elizabeth, daughter of Andrew II., of Hungary, was born in Presburg in 1207. Even when very young her predominating characteristics, great piety and unselfishness and distaste for the things of the world, appeared in her. At the age of four she was betrothed to Louis, the little son of the Landgrave of Thuringia, and ten years later they were married, her husband having already succeeded to the landgraviate by his father's death. Elizabeth's goodness was of the active type which did not shrink from personal sacrifice, and during the famine in 1225 she devoted all her energies to the relief of suffering. In her good deeds she seems to have had no sympathy from her husband's relatives, but rather to have secured their dislike by this very means. Louis, however, was loyal to her, but unfortunately he joined the army of Frederick Barbarossa and with his knights left for Palestine to fight in the Holy Wars. He died before he reached Palestine and Eliza-

beth and her three children became the prey of the wicked mother-in-law, Sophie, and the brother-in-law, Hermann, who drove them out of the kingdom.

Elizabeth had now to suffer all the bitterness of ingratitude, for, fearful of the new sovereign, even those she had befriended refused her asylum. She hid her broken heart in various abbeys until her husband's followers returned from the Crusades with his body. She told them her story and immediately they set about it to redress her wrongs. They were successful, but she declined the regency which was hers by right, being content to resume her charities with the new resources at her command. As a member of the Third Order of St. Francis, the remainder of her short life was devoted to good deeds. She died in 1231 and four years afterward was canonized by Pope Gregory IX.

The oratorio is in two parts, each consisting of three scenes and according in subject with the six frescoes of Von Schwind. The first deals with the arrival of Elizabeth at the Wartburg just before her marriage and her welcome there. The second represents that most beautiful legendary incident associated with the life of the saint — the Rose Miracle. Her husband returns unexpectedly from some quest of adventure and meets her scurrying through the forest with a covered basket on her arm. He suspects the truth — that she is carrying food to some of the famine sufferers, and accuses her of this. In her fright she makes faltering return that there are flowers in the basket. Unconvinced, Louis seizes it and removes the cover, and behold it is full to overflowing with roses! She has been kept in countenance by a miracle and Louis is filled with contrition for his doubt.

The third scene is a picture of medieval pageantry. Louis and his knights assemble at Schmalkalden preparatory to starting as crusaders to the Holy Land. The knights swear fealty not only to Louis but to Elizabeth, and after a touching farewell, the Landgrave and his followers ride away. The fourth scene opens with the arrival of the news of Louis' death. Elizabeth is subsequently expelled from the castle in

the midst of a tempest. The fifth scene describes Elizabeth's ministrations at one of the hospitals and her death there. The sixth scene is devoted to her burial and ultimate canonization.

The solo personages in the oratorio are the Holy Elizabeth, soprano; the Landgrave Louis, barytone; the Landgrave Herman, basso; the Landgravine Sophie, mezzosoprano; a Hungarian Magnate, barytone; the Emperor Frederick II., basso.

Liszt was one of the first to employ the guiding theme in oratorio. A reviewer of 1886 declares, "In fact, 'Saint Elizabeth,' from its continuous employment of leitmotives, may be regarded as much in the light of a manifestation of the 'music of the future' as 'Trintan und Isolde' or 'Der Ring des Nibelungen.'"

The five representative themes encountered in the score are: (I.) In festo sanctæ Elizabeth (On the feast of St. Elizabeth), a church theme dating back to the Sixteenth Century. (II.) A Hungarian folk-tune. (III.) A Pilgrim's song. (IV.) A hymn tune assigned to Elizabeth. (V.) The Intonation of the Magnificat.

The oratorio opens with a long orchestral introduction based mainly upon Elizabeth's motive. One of the most delightful portions of the scene of the arrival of the child princess at the Wartburg is the quaint and happy children's chorus, "Merriest games with thee we would play."

The scene of the Rose-wonder, so universally liked, opens with Louis' hunting song, "From the mists of the valleys." The ensuing dialogue between him and his wife includes the miracle, which is followed by the chorus, "The Lord hath done a wonder." This part closes with the duet, "Him we worship and praise this day," which merges into a choral ensemble with brilliant accompaniment. One of the most satisfactory portions of the score is the "March of the Crusaders," which first appears in the third division as an independent accompaniment to the chorus, "In Palestine, the Holy Land," and recurs frequently thereafter. This truly

melodious march is based partly upon a Pilgrim's chant which has come down from the time of the Crusades, and it partly follows the Gregorian intonation. The very dramatic scene between the Landgravine, Elizabeth and the Seneschal is strikingly in the manner of the Wagnerian music-drama. A significant effect is secured by means of strains in which the Hungarian national air is discerned, which occurs when Elizabeth speaks proudly of her royal birth.

In the extended description of the storm the orchestra works for the most part alone, although a few vocal solos are interspersed. The very pathetic scene of Elizabeth's death is preceded by the recitative, "This is no earthly night." The soprano solo, which is the important part, is founded upon the Elizabeth theme, in whose accompaniment a harp is for the first time heard. Angelic music follows her last words, "Unto mine end Thy love has led me, O Lord, whom my soul adores."

A very interesting part of the oratorio is the orchestral prelude to the last division. This Liszt calls a "Recapitulation of leading Themes," and by means of them the story of the saint is passed in review, as is that of the dead Siegfried in the wonderful funeral march in the "Ring of the Nibelung."

The oratorio contains many beauties, although of unequal merit. The scene of the "Rose Miracle" stands out above the rest of the work in the freshness and grace of its music and in its high dramatic quality. The scene is apt to bring the impression that Liszt might have been a great opera writer, although what follows is disposed to dispel it. Liszt has here committed an artistic error, since the miracle is not apparent to the audience in the absence of scenery and action. The work is not laid out upon the conventional oratorio lines. It is essentially dramatic and could as properly be called a sacred opera. Although not with the entire approval of Liszt, the "Legend of the Holy Elizabeth" was frequently performed during his lifetime with all the theatrical accessories, and with great attendant success.

CHRISTUS

Liszt refers both to "Christus" and to the "Legend of the Holy Elizabeth" as oratorios, but it would be difficult to find two works more widely different in form and character. He calls the former his "Musical will and testament," and there are many besides his admirer Saint-Saëns who regard it as his most important work. The two oratorios were written within a short time of each other, "Christus" in 1866. This work was performed for the first time July 6, 1867, at the Sala Dantesca in Rome. In this country it was first heard in its entirety March 3, 1887, in the city of New York.

"Christus" was achieved during Liszt's residence in Rome, and shortly after he became the Abbé Liszt by the anointment of his friend, the Archbishop Hohenlohe, in the chapel of the Vatican. He was, indeed, upon excellent terms with the Catholic hierarchy. Pope Pius IX. called him "his dear Palestrina" and listened for hours in ecstacy to his playing. It is said that Liszt was encouraged to believe that he could be appointed maestro of the Pontifical Chapel, but this came to naught; some say because the Cardinals were deficient in musical knowledge and did not appreciate his genius, others, because certain episodes in his life were not above reproach. At any rate, "Christus" reflects his mental attitude at this time and is deeply religious, as well as touched with the mysticism which was one phase of his mentality. The text of "Christus," which is entirely in Latin, is taken from the Holy Scriptures and the Catholic liturgy and it is

imbued with the spirit of Catholicism. It does not deal so much with the personality of Christ as with the principles illustrated by his teachings. Its motto is the fifteenth verse of the fourth chapter of Paul's Epistle to the Ephesians: "But speaking the truth in love, may grow up unto him all things, which is the head, even Christ." It is in three divisions. The first, called "The Christmas Oratorio," deals with the Nativity; the second, or "After Epiphany," with Christ's Life and Ministry; the third with his Passion and Resurrection.

The Nativity consists of five numbers. The first of these is a somewhat lengthy instrumental introduction whose theme is the eighteenth verse of the forty-fifth chapter of Isaiah, beginning, "Drop down, ye heavens, from above, and let the skies pour down righteousness; let the earth open, and let them bring forth salvation." Number two is the Pastoral, a beautiful instrumental number which preludes the announcement of the birth of Christ by the angels to the shepherds ("Angelus Domini ad pastores ait"), ending with a triumphant "Gloria in Excelsis." Number three is the old Latin hymn of many stanzas, "Stabat Mater Speciosa," which represents the Holy Virgin at the cradle of her son. This achieves a spirit of exalted devotion and contains musical quotations from the Gregorian chant. The directions, "Lento, sostenuto, misterioso" (slow, sustained, mysterious), give some idea of its character. Number four is the Song of the Shepherds at the Manger, a second pastoral containing many beauties. The Italian oboes are used in the score with fine effect. Number five, "The March of the Three Holy Kings," which concludes this part, is a purely instrumental number. The high notes of violins and flutes denote the appearance of the Star of Bethlehem; the presentation of the gold, frankincense and myrrh, and other incidents in the visit of the three wise men are musically depicted. This is one of the several Liszt compositions said to have been inspired by some work of art — in this instance by a picture in the Cathedral of Cologne.

Number six, the second part of "Christus," begins with "The Beatitudes," which is a declamatory barytone solo accompanied by a six-part chorus. This, one of the most inspired portions, had been written many years before and was now utilized.

Number seven is a musical setting of the "Pater Noster" or Lord's Prayer, concluding with a stirring "Amen."

Number eight represents the founding of the Church, and includes a choral song written in 1863 under the title "The Hymn of the Pope." It is built upon the Scriptural verses, "Thou art Peter, and upon this rock I will build my Church; and the gates of Hell shall not prevail against it," and clauses from the fifteenth verse of the twenty-first chapter of John: "Simon, son of Jonas, loveth thou me?" and "Feed my lambs." The first is treated with great power and nobility, the second with ineffable tenderness.

Number nine, "The Wonder, or the Calming of the Storm," is instrumental save for occasional short exclamations. This refers to the scene described with such sympathy, Mathew viii., 23-26. The entrance of Jesus and the disciples into the ship; the rising of the storm; the falling asleep of the master; the terror of the disciples who rouse him with pleas that he will save them; his gentle, sad reproach, "Why are ye fearful, O ye of little faith?" his rebuking of the wind and sea, and the calm which follows. All this appears in the score. This is symbolic and refers to the "storm of desires to which the weak of faith are exposed."

Number ten, "The Entry into Jerusalem," is a majestic, highly colored picture of pageantry. This is instrumental, save for a "Hosanna" for full chorus, and a "Benedictus" for mezzosoprano with chorus.

The third part, or "Passion and Resurrection," has four divisions. The first of these, "Tristis est anima mea" ("My soul is sorrowful"), is a solo with expressive accompaniment, whose pathetic words are those addressed by Christ to Peter and the two sons of Zebedee while walking to the Garden of Gethsemane.

Following is another ancient hymn, "Stabat Mater Dolorosa," in which the voices and instruments are combined with well nigh oppressive force. It is this number which Nohl compares in dimension to the "Last Judgment" in the Sistine Chapel.

After this comes a second hymn, "O Filli et Filiæ" ("O Sons and Daughters"), but of lighter, fresher character. This Easter song is written to be sung by the voices of boys or women with accompaniment of harmonium, or of flutes, oboes, clarinets and corno inglese.

The concluding number is a triumphant massive chorus, "The Resurrection." As Saint-Saëns says, "The great dimensions of 'Christus' put it beyond the bounds of human patience," but happily, owing to the fact that it is written in separate and independent parts, it may be performed in fragments without detriment. Despite the fact that Liszt's kingdom was the piano, he has here written for the voice with entire success. The employment of guiding themes identifies him with the new musical movement, and he has shown his entire independence by modeling "Christus" after no other oratorio.

THE CRUSADERS

The glory of Denmark is upheld in the domain of music by the achievements of Niels Gade, who was born in Copenhagen in 1817 and died there in 1890. Gade composed several very popular and beautiful cantatas, and the most beautiful among them is the "Crusaders" ("Die Kreuzfahrer"), which was produced at Copenhagen in 1866 under the composer's own direction. Ten years later, on August 31, 1876, the work was given with English translation at the Birmingham Festival, where the "Elijah" of Mendelssohn first saw the light. This was doubtless very pleasing to Gade, for he was one of the most devoted of the admirers and disciples of Mendelssohn, being in fact facetiously referred to in musical circles as "Mrs. Mendelssohn." He did honage also to Schumann, and the influence of both these men is clearly discernible in his works.

The romantic text of the "Crusaders" is built upon the story of Rinaldo, one of the bravest of the knights of Charlemagne, whose steadfastness was put to the test by the enchantress Armida. The plot is taken from Tasso's "Gerusalemme Liberata."

In 1844, when as a young man his talent had been discovered by the government and he was traveling in Italy on a pension, this "merry, light-hearted young Dane," as some one has called him, in a letter to his parents referred to

Ferrara as a "beautiful little city where the poets Ariosto and Tasso had lived," and was much impressed by finding Tasso's cell in a hospital.

"At that time," comments his biographer, "this young Dane did not know that in future years his name and the name of the great southern poet would be linked in a grand work of art, and that a brilliant scene from Tasso's 'Gerusalemme Liberata,' embellished by the strains of the northern musician, would go forth in the world to win new friends and new laurels in the 'Crusaders.'"

It is difficult to find any trace of Tasso in the English version usually sung in this country. The story is the usual one of manly fortitude besieged by unworthy womanhood — a story as old as Ulysses and the sirens; there is the usual yielding; the ultimate contrition and escape from the bonds. The same story we have in Tannhäuser dallying in Venus' kingdom. As the Elizabethan gentleman, Edward Fairfax, who translated the work into English, explains the allegory, "And because that through the imperfection of human nature and by the Deceits of his Enemy, Man attains not this Felicity without many Difficulties, and without finding by the Way many outward impediments."

The work is in three divisions: (1) In the Desert. (2) Armida. (3) Towards Jerusalem. The characters represented are Peter the Hermit, Rinaldo, Armida, chorus of Crusaders, Sirens and Pilgrims.

The work begins with a chorus of pilgrims and women who have accompanied the Crusaders, and who describe the hardships endured in their wanderings. As the sound of this lamentation dies away, the summons of Peter the Hermit is heard, and then the vigorous, inspiring Crusaders' song. The first part closes with an evening prayer.

The second part is sometimes given alone. It opens with the song of Armida, who, with her sirens, has purposed to cause the moral downfall of the brave crusader, Rinaldo D'Este. Disheartened by the futility of open warfare against the Cross, she resolves to resort to baneful arts. She is

roused to new efforts by the sight of Rinaldo issuing from his tent for a nocturnal stroll. Calling upon the spirits of evil to assist her, she causes to appear a dazzling palace with golden, gem-studded walls. Before it stretches a sea and fountains plash in the court. Sirens and fairies languish among the rose-hedges, and float upon the waters, while all the air is filled with music. Upon this sensuous Venus' kingdom suddenly awakens the dazzled prince, who becomes completely entranced. The sirens invite him to bliss without alloy, Armida promising him wealth and dominion if he will but come with her and drink a certain magic potion. Rinaldo has consented, when there falls upon his ears the song of his brother knights. He pauses uncertain and Armida hastily renews her entreaties for him to share the goblet. But the song with its holy allusions comes nearer, and Rinaldo recognizes in it a warning. Armida makes a last mighty effort to win him, but Rinaldo, taking strength from the cross before him, conquers. Upon this Armida dispells the enchanted island and herself disappears.

Among the more interesting portions of the second part are the mysterious prelude for the orchestra; the siren's song, "I dip my white breast in the soft-flowing tide;" Armida's song, "O, Rinaldo, come to never-ending bliss;" the duet following in which the knight sings with her, and the closing ensemble in which the crusaders and the sirens contend for supremacy.

The third section, which is for the most part choral, is entitled, "Jerusalem." It consists of the morning song with horn accompaniment; the March of the Pilgrims; the greeting of the Holy City; Rinaldo's resolves to expiate his offense by valor; the hermit's call to battle and the reply, and the final chorus of victory.

The graceful, poetical cantatas of Gade are very popular in England and America. This, perhaps the finest of a charming half dozen, illustrates Gade's special gifts, symmetrical outlines, delicate coloring, and refined and cheerful sentiment.

THE TOWER OF BABEL

The Russians are represented in the field of oratorio by Anton Rubinstein, whose "Tower of Babel" was produced at Königsberg, Feb. 9, 1870. It was given at the festival at Düsseldorf in 1872, the composer conducting, and was heard for the first time in England June 11, 1881, at the Crystal Palace. Rubinstein took pains to call this, as he did his other similar works, a religious opera. He had been caught by the lure of the theatrical, and it was one of the principal ambitions of his life to establish the custom of giving oratorio with costume, scenery and action, as Cavalieri, the first oratorio writer, had done in the year 1600. His plan included the erection of special theatres over the land for such performances, and he was strong in the belief that the biblical romances were especially well suited for such dramatic treatment.

He thus expressed his views in an open letter: "The oratorio is an art form which I have always been disposed to protest against. The best known masterpieces of this form have (not during the study of them, but when hearing them performed), always left me cold; indeed often positively pained me. The stiffness of the musical, and still more of the poetical, form always seems to me absolutely incongruous with the high dramatic feeling of the subject. To see and hear gentlemen in dress coats, white cravats, yellow gloves,

holding music-books before them, or ladies in modern, often extravagant, toilets, singing the parts of the grand, imposing figures of the Old and New Testaments, has always disturbed me to such a degree that I could never attain to pure enjoyment. Involuntarily, I felt and thought how much grander, more impressive, vivid and true would be all I had experienced in the concert-room if represented on the stage with costumes, decorations, and full action."

Rubinstein nursed this idea for twenty-five years, and with this in mind he composed six sacred operas, and was at work on the seventh ("Cain and Abel"), when he died. And 'tis a great pity his scheme could not be worked out in his lifetime, for the idea came to appeal strongly to the hearts of German music lovers.

Rubinstein was a great lover of the Bible. He pored over its pages eagerly and found the greatest joy in the beauty of its language, the vividness of its stories, and the truth of its philosophy. No matter how often he might deny any religious beliefs, yet his interest in these grand old stories was lasting and sincere. The shrines at which Rubinstein worshiped were beauty and sincerity. The inartistic and the false aroused in him such intense antipathy that he was by no means always able to check his outbursts of hatred.

The text of the "Tower of Babel," as prepared by Julius Rodenburg, who also arranged "Lalla Rookh" for Rubinstein's opera, "Feramoors," is seriously open to criticism. Herr Rodenberg has the distinction of furnishing the only information extant as to the identity of the leading spirit in the building of the Tower of Babel, whom he gives as no other than Nimrod, the mighty hunter. A careful perusal of the first part of the Book of Genesis brings to light in the tenth chapter the passage upon which he must base his deductions:

"And Cush begat Nimrod: he began to be a mighty one in the earth. He was a mighty hunter before the Lord: wherefore it is said, Even as Nimrod the mighty hunter before the Lord.

"And the beginning of his kingdom was Babel, and Erech, and Accad, and Calneh, in the land of Shinar."

Although the first mention of Abraham occurs toward the close of the chapter, he was of a much later generation, and there is no authority whatever for making him an eye-witness and condemner of the most presumptuous architectural ambition of all time. The principal characters represented are Nimrod, bass; Abraham, tenor; Master Workman, baritone; four angels, children's voices; Nimrod's followers; People (men, women and children); angels, demons. It may be noticed that the female voice has no part in the scheme of the "Tower of Babel."

The tower is supposed to be in process of erection at the opening of the oratorio. The Master Workman exhorts the builders to be at it before the dawn, and to accomplish a good day's work. Orders are given to heat the ovens for firing the bricks, the massive blocks are made ready, and soon all is a bustle of misguided industry. King Nimrod appears to contemplate the scene with all the pride of an instigator. He fancies that the tower will be the means which shall bind together all the people of the earth. He even has the temerity to think of climbing up to stand in the presence of the Creator.

The youth Abraham, who has overheard the expression of his unholy ambitions, chides him and reminds him of the futility of human endeavor. He advises him to emulate the shepherd in the nearby meadow — content to see God with the eye of faith. Nimrod, furious, orders his followers to thrust the bold youth into the furnace and this is straightway done. But angels guard him from the fire, and he comes out unscathed. The miracle is variously ascribed by this people of one language to Baal, to Dagon, to Astaroth, and to Jehovah, and a clamor of contention is brought to an end only by Nimrod's ordering them to resume work.

Now a frightful storm arises and Abraham explains that it is the manifest anger of the Almighty, and that temporal greatness is about to perish. Nimrod challenges him again to test the advocacy of the unseen power and is about to

cast Abraham from the top of the tower, willy-nilly, when, rocked violently by the tempest, it topples over and falls in a huge mass of ruins. Nimrod stands a king without power or subjects and mourns the end of earthly hope, although able to recognize that it is a just punishment. The wise young Abraham sees that the Lord has put upon mankind the spell of the confusion and tongues, and that it is the Almighty's purpose to scatter the people that all the face of the earth may be inhabited. Now occurs the dispersion of the races, the Hamites, the Shemites, and the Japhetites. The storm clouds scatter, and a rainbow flashes over the purified world as a token of their ultimate reunion. All recognize Jehovah as God.

The review of the Crystal Palace performance in 1881 as given in the Musical Times (London) affords a good idea of the special merits and deficiencies of this rather peculiar work. It says in part: "He (Rubinstein) indeed, was evidently not bent on pleasing the public by dulcet strains — not at least in the first part, which is of somber and severe character. The songs of the masons and bricklayers exhorting each other to work, and finally engaging in an animated religious quarrel, are relieved (if relief it may be called) only by exulting boasts of Nimrod, the harsh commands of the overseer, . . . and the stern remonstrance of Abraham, who all speak in the same declamatory style, without much individual difference. We do not reproach Herr Rubinstein with adopting such a style; nobody can expect barbaric potentates or their slave drivers to indulge in pretty tunes. At the same time the declamatory style should be (and is, for example, in Wagner), always supported by an undercurrent of melodic inspiration; and this undercurrent was not often perceptible in the early portions of the oratorio. The destruction of the tower by lightning is, on the other hand, rendered by the orchestra in a truly masterly manner; and it is here that the composer, for the first time, seems to rise to the height of the dramatic situation. From that height he soon descends, but this time, fortunately, to a smiling valley of

melodious strains, for the second part of the oratorio is as pleasing as the first was somber and monotonous. The three great races of the world — Shemites, Hamites, and Japhetites — successively leave the scene of the disaster, and as they depart they each sing a choral song characteristic of their national type. Rubinstein is here in his true element, and his skill in turning popular suggestions to artistic account is shown in its most brilliant light. The song of the Shemites, founded on an Eastern scale, is especially of the most striking effect. Abraham contributes a flowing tenor air, and even Nimrod, who has recognized the evil of his ways, chimes in harmoniously. 'The Tower of Babel,' though not a masterpiece, must be accepted as an interesting contribution to the modern oratorio."

THE GERMAN REQUIEM

Brahms' "German Requiem" is not a setting of the Catholic Mass for the Dead. It consists of texts taken from the Old and New Testaments and the Apocrypha of the Lutheran Bible, and is more accurately a cantata or oratorio. This requiem not only consigns the departed to peace and glory, but conveys comfort and assurance to the living. Its spirit is essentially peaceful and consoling.

"'Dies Iræ!" (The day of wrath) — those words which cover with their shadow a part of the Catholic liturgy and serve as a foundation for all other requiems, they are not even pronounced," comments Camille Bellaigue in his essay on Brahms, entitled "A Great Musical Conservative."

The "Triumphlied" was composed in thanksgiving for the happy outcome of the Franco-Prussian war, and some one surmises that the "German Requiem" was written to honor the memory of the patriots slain in the struggle between Austria and Prussia in 1866. The work, which first gained general recognition for Brahms, was begun in this year and finished, with the exception of one number, in the following, when the composer was thirty-two years old, twelve years after Schumann had published his famous discovery of him to the world.

Three choruses were first given in Vienna at a Gesellschaft concert held on Dec. 1, 1867, in memory of Schubert and under the direction of Herbeck.

The happiest of fortunes did not smile, however, upon the Brahms numbers. The greatest calamity of the evening lay in the mistake of the drummer who took the D of the famous fugue in the third chorus "forte" throughout, drowning the voices, and becoming fairly unbearable before the last of the thirty-six bars. Part of the audience did not scruple to show their displeasure. Dr. Eduard Hanslick, the brilliant critic, speaks of half a dozen gray-haired fanatics of the old school, who had the rudeness to greet the applauding majority and the composer as he appeared, with prolonged hissing — a *requiem* on the decorum and good manners of a Vienna concert-room which astonishes and grieves us." There was also a good deal of adverse criticism in the papers, to which Brahms was serenely indifferent.

On Good Friday (April 10), 1868, the whole work, with the exception of the soprano solo added later, was produced at the cathedral in Bremen, Reinthaler conducting. There were present some two thousand persons whose delight was unbounded. Hanslick was by no means alone in his opinion that "Since Bach's B Minor Mass and Beethoven's Missa Solemnis has nothing been written of this kind which can take its place near Brahms' Requiem."

The occasion of its production, possibly the most important in the life of Brahms, was also an immeasurably happy one, for he had the unusual good fortune to have those he most cared for with him to enjoy his triumph. His father, Jakob Brahms, had come on from Hamburg, and the presence of his great friend, Frau Clara Schumann, for which he had not dared hope, was secretly brought about by his friends, that distinguished woman entering the cathedral upon his arm. In addition to these joys, Reinthaler's interpretation of the difficult score was faultless. Besides the six numbers of the cantata, Joachim, the celebrated violinist, played Schumann's "Abenleid," and his wife sang Handel's aria, "I know that my Redeemer liveth."

Later in the day, a banquet was held at the Bremen Rathskeller. This gathering of over a hundred was distin-

guished by the presence of many persons celebrated in the world of music — Frau Schumann, Reinthaler, the conductor; Herr and Frau Joachim, Max Bruch, and many others.

The "German Requiem" was again heard in Bremen on the 27th of that month, and afterwards made a tour which included the principal cities of Germany. It was everywhere hailed as a masterwork. It reached England in 1873 and America in 1884, when it was given at the Cincinnati Festival under the direction of Theodore Thomas. After the Franco-Prussian war it was frequently used as a memorial service for the soldiers who had given up their lives.

According to consensus of opinion, the "German Requiem" is Brahms' masterpiece. Maitland does not hestitate to call it "The greatest achievement of modern sacred music in Germany," and Louis Kelterborn declares "The 'German Requiem' is of such great importance that without a knowledge of it neither a full estimation of Brahms' individual genius, nor of the significance of the latest epoch of music in general, can be obtained." There are even some who say, "Bach, Beethoven, Brahms."

This work is more than ever interesting when it is remembered that while contemporary with the Wagnerian reforms, it is quite independent of them, Brahms holding to classic ideals. The score proves that he knew all the secrets of fine chorus writing, and possessed marvelous skill in harmony and rhythm. Almost every splendid page presents formidable difficulties which place it outside the plans of the usual chorus, orchestra, or soloist.

The work has seven numbers, all of them entirely or partly choral. They are, to enumerate, four choruses, two barytone solos with chorus, and a soprano solo with chorus. There is a short orchestral introduction. The first number, a chorus, begins quietly, almost plaintively, with the words, "Blessed are they that mourn for they shall have comfort," to which succeeds a second consolatory utterance, "They that sow in tears shall reap in joy." The beauty of the accompaniment from which the violins and clarinets are withheld is remarkable.

No number of the seven is more original and effective than the second. Here Brahms contemplates the spectacle of all mankind moving in solemn, ceaseles procession to the grave. It begins with a peculiar march whose strangely mysterious character arises partly from the fact that it is in 3-4 time. "In the inevitable character of the music," observes Maitland, "we know that we are listening to the tramp of no ordinary host." To this succeeds a choral passage, "Behold all flesh is as the grass," to somber orchestral accompaniment. An "animato" passage follows for the expression of the words, "Now therefore, be patient my brethren until the coming of Christ," after which the march is repeated. The character of the number changes completely at the words, "The redeemed of the Lord shall return again and come rejoicing," which is a very beautiful choral fugue whose brightness is little foreshadowed by the beginning.

The third number commences with the melodious, but plaintive, barytone solo, "Lord make me to know mine end," which is followed by two choral fugues, both of them very fine and very difficult. The second, "The righteous souls are in the hand of God," is thirty-six bars in length and built upon a tonic pedal (a sound sustained during a long succession of changing harmonies). This is the "eternal D" to which Brahms referred with some doubt in one of his letters, and which is famous not only for its polyphonic beauty but also for the criticisms which it has endured.

The fourth number is a chorus, "How lovely Thy dwelling-place, O Lord of Hosts," a choral song of comparative simplicity with flowing accompaniment in which, to quote Maitland, "the perfect peace of heaven is reflected."

The fifth number was written in 1868, some little time after the original production of the work. It consists of a beautiful soprano solo with accompaniment, set to the words, "And ye now are sorrowful. As one whom his mother comforteth, so will I comfort you," with charming accompaniment of muted violins, and delicate phrases for oboes, flute and clarinet. We have Brahms' own word for it that this was

inspired by the thought of his mother, who died in 1866. It gives an inkling of his gifts as a writer of songs, of which he has left an admirable collection.

The sixth number is justly regarded as the culmination of the work. This begins with the choral lament, "For we have no continuing city, howbeit we seek one to come," which is interrupted by the barytone voice with the message of the resurrection, "Lo, I unfold unto you a mystery. We shall not all sleep when he cometh, but we shall all be changed." To the chorus is assigned the thrilling declaration, "The trumpet shall sound," in which Life exultantly proclaims its triumph over Death, and which in Handel's "Messiah" is given to the bass voice with trumpet obbligato. Camille Bellaigue compares this to their disadvantage with "the thunderous dialogues which Verdi, as well as Berlioz established between orchestras of brass, . . . terrible fanfares in which all the trumpets of the Last Judgment sound."

The seventh and last number is like a tender benediction. "Blessed are the dead which die in the Lord from henceforth. Saith the spirit that they rest from their labors, and that their works follow after them." The strains with which the "Requiem" open recur, the treatment of this chorus recalling Bach.

THE SONG OF DESTINY

For no less than three important works has Johannes Brahms chosen texts which deal with the relentlessness of Fate. These are Hölderlin's "Song of Destiny," Schiller's "Nänie," and Goethe's "Iphigenie."

The idea of setting to music "Hyperion's Song of Destiny" is said to have occurred to Brahms in the summer of 1868. He was at this time visiting friends in Oldenberg in North Germany, and having expressed a desire to see the shipyards at Wilhelmshafen, the great war-harbor, an excursion was undertaken to that place. Early that morning Brahms had read for the first time Hölderlin's poem, which impressed him so deeply that he was unusually silent. After awhile he withdrew from the others, and on the shore of the sea made the first sketches of what proved to be one of his best-liked and most admirable works.

"The Song of Destiny," or "Schicksalslied," was not heard, however, until Oct. 18, 1871, when it was produced at a concert given by the Carlsruhe Philharmonic Society, the composer directing. The overture and "Garden Scene" from Schumann's "Faust" preceded and followed it upon the program, this fact having a certain appropriateness, since it was Schumann who had with such delight discerned the glow of the divine fire in the youthful Brahms. The second performance of the work took place in Vienna, Jan. 21, 1872, at the Gesellschaft Concert. This time the baton was in the

hands of Anton Rubinstein, who for a short time was artistic director of the society. Its reception at both of these concerts was favorable.

A performance of the "Song of Destiny" and of the "First Symphony" by the Cambridge University Musical Society under C. Villiers Stanford is said to have first really opened the eyes of England to the merits of this composer.

The poem is short in extent. Its fatalistic import is shown by the English translation here given: "Ye tread on pathways of light, through fields of azure, spirits beyond the skies. Soft, balmy breezes lightly fan your white robes, like the fingers that wake the harp's blest and benign inspiration. Free from fate like a babe in its slumber, the heavenly spirits breathe; in their hearts, like the rosebuds unfolded, burns the flame divine forever enshrin'd. And their vision celestial gazes on light everlasting. But we have been fated to find on earth no repose. They vanish, they falter, our suffering, sorrowing brothers; blindfold from hour to hour, they are driven, like water is dashed 'gainst the rocks by the tempest; darkly the Unknown lures us below."

"The Song of Destiny" is written for chorus and orchestra, the solo having no part in its scheme. It displays Brahms' skill in chorus writing and his fine orchestration in its brightest aspect. And, moreover, it is not only characteristic of him as a musician, but reveals just as clearly the habits of his mind. As we have seen, the poem contrasts the blissful, serene existence of the immortals, "free from fate," with the disappointments and fears, the doubts and mighty questionings which shadow the life of man. The music vividly pictures these two states. But while the poet presents no conclusions, holds out no philosophic comforting, Brahms rises above this circumstance. No word is added — there is no necessity. But he supplements with an orchestral postlude, exquisite music in itself, but more than this, every bar so filled with optimism that what would otherwise have been depressing becomes another "Triumphlied," revealing, as Maitland says, "a hope beyond the poet's ken." Brahms regarded this postlude as the most important part of the work.

FRITHJOF

"Frithjof," an epic cantata by Max Bruch, was written during the composer's stay at Mannheim, and presented about 1864 at Aix-la-Chapelle. Bruch was at that time only about twenty-six years of age, and "Frithjof" established his reputation. In truth it has never been really surpassed in the many later achievements of this German composer. It was shortly after heard in Paris, where it was also greatly liked.

The text of the cantata is that of Bishop Esias Tegner, of Sweden, who, in 1825, wrote the story of this mythical Norwegian hero, and gave it such life and interest that his poem has been translated into almost every European language. Bruch has taken six scenes from Tegner's work, and without a prefatory word, the story could not easily be gathered from them.

Frithjof, son of Thorstein, was a young Norwegian warrior of the Fourteenth Century who loved Ingeborg, daughter of King Bele of Baldershage. The king counted Thorstein, who had been his companion-at-arms, as his greatest friend, and greatly honored the son whose love for his own daughter he approved. Bele and Thorstein died at the same time and were buried together. Bele's kingdom succeeded to his two sons, Helge and Halfden, and Frithjof's heritage consisted of fair estates, his father's golden armring, and his ship "Ellida." In the latter new possession Frithjof sailed to Baldershage to woo Ingeborg, but her

haughty brothers refused him her hand with many insults, and in revenge he swore never to aid them in warfare. About this time, a certain old King Ring, who wished Ingeborg for his wife, threatened them, and the brothers asked Frithjof for his help, but he improved the opportunity to show them that his vow was a serious matter.

While they were away warring with King Ring, Frithjof renewed his courtship of the willing Ingeborg and gave her the armlet as a pledge. Ring in the meantime defeated the brothers and asked the hand of Ingeborg as part of the indemnity. They, angry at Frithjof's temerity in renewing his suit for their sister in their absence, sent him in punishment to collect tribute from a dilatory province, and he sailed away in his ship. When he had gone, Helge and Halfdan, not content with burning his homestead and marrying Ingeborg to King Ring, raised a frightful storm by witchcraft in the hope of destroying his ship. It is here that Bruch takes up the story.

The first scene, called "Frithjof's Return," pictures the joy of the Viking as he nears home over the prospect of again seeing Ingeborg, who he is confident has been true to him, and his exultation over his evasion of the perils invoked by the brothers. The second scene is called "Ingeborg's Bridal Procession to King Ring," and describes the sad progress of Ingeborg to meet the royal bridegroom whom she does not love. It tells of her regret for Frithjof, and the pride which makes her spurn all pity, and resolves to bear her fate uncomplainingly. The third scene is concerned with "Frithjof's Revenge." He has found the home of his fathers in ruins:

"Of Framness alone ashes remain.
The naked chimney stands alone and dreary,
Like warriors' bones of their grave-mounds weary."

His promised bride is sold to her brothers' enemy, and his love pledge is on the arm of a temple god. He smites Helge, snatches the ring from the idol, fires the temple and escapes to the sea. The fourth scene tells of Frithjof going into exile and his farewell to his native land. The fifth scene

is called "Ingeborg's Lament." The song represents her as she works into the tapestry in her embroidery frame the image of Frithjof's falcon. She thinks only of her lost lover and longs for death. The sixth scene is "Frithjof on the Sea." His followers praise his valor, and as they speed to the south, they recite the stern items of his "Viking code."

Bruch's work takes the story no further, but the legend has a sequel in which at last Frithjof and Ingeborg are happily united after the death of King Ring. Bruch's notable gifts in the treatment of the male chorus are again demonstrated. The first scene consists of Frithjof's barytone recitative and aria, "How bravely o'er the floods so bright," and the highly melodious chorus of warriors, "O, 'tis delight when the land afar appeareth." In the scene before Ingeborg's bridal, a wedding march of bright and cheerful hues lends greater effect to the pathetic people's chorus, "Sadly the skald walks before the train," and Ingeborg's song, "My heart with sorrow overflowing." The great third scene of "Frithjof's Revenge" is treated with remarkable dramatic power. It begins with the chorus of priests, "Midnight sun on the mountain burns," whose strains are broken in upon by Frithjof's exclamation, "Go to Hela's dark abode," which is succeeded by the aria, "Where my Father rests." There is a thrilling chorus of priests, "Woe! he tugs with all his might at the ring," and a final ensemble with fine, glowing instrumentation. The scene of Frithjof's departure from the Northland consists of a solo quartet for male voices, "Sun in the sky, now mounteth high," which is exquisite in its harmony, and Frithjof's great solo, "World's grandest region, thou mighty North." The fifth scene is the touching lament of Ingeborg, "Storms wildly roar," once a favorite in the concert-room.

A high place in the fine score is reached in the chorus of warriors which concludes the work, "Now he crossed the floods of the salt desert waste," which is at once dramatic and melodious.

ODYSSEUS

Bruch's heroic cantata, "Odysseus," was produced in Bremen in 1873. The admirable poem, written by Herr Wilhelm Paul Graff, consists of a series of episodes chosen from Homer's Odyssey, a dignified English translation having been made by Natalie Macfarren. The cantata is divided into two parts, the first consisting of four scenes, the second of six. The great number of characters suggests a grand opera; the leading male soloists are Odysseus, King of Ithaca, and one of the heroes of the Trojan war, barytone; Alcinoos, King of the Phæaces, bass; the Helmsman, bass; Hermes, messenger of the gods, tenor. The leading female parts are taken by Penelope, wife of Odysseus, mezzo-soprano; Arete, wife of Alcinoos, alto; Nausicaa, their daughter, soprano. The choruses give excellent opportunity for musical color, since they represent such a variety of groups; Odysseus' military companions, boatmen, spirits of departed souls, sirens, tritons, nymphs and townspeople.

The very familiar story, with its appeal to the most sluggish imagination, is ever worth re-telling. The first scene in which we find Odysseus (or Ulysses, as the Latins call him), on Calypso's island, begins with the song of the nymphs, who tell the praises of their golden-haired sister Calypso and the delights of her enchanted isle. On the shore

sits the dejected Odysseus, unmoved by Calypso's beauty, looking towards Ithaca and mourning for Penelope, whose parting vows of faithfulness have proved balm to his sorrow. Hermes appears to tell him that the gods relent, and that freed from Calypso's enchantment, he and his companions will sail safely home.

The second scene, entitled "Odysseus in Hades," represents the hero and his companions sailing on the brink of Erebus, terror-stricken by the fearful darkness which encompasses them. Pouring upon the waters a libation of blood, they invoke the shades to inquire of them how they may reach home shores. The phantoms of the departed "surge aloft," the shades of children dead "ere life's smiling morn had won them," of brides claimed by death while Hymen's torch was burning, of youths crying bitterly, "We had life that death might slay us." In this ghostly crowd is Teiresias, the seer, whom Odysseus had hoped to consult, who warns him to beware of the wiles of the sirens; and Anticlea, his mother, who informs him of Penelope's fidelity and of his father's grief in his absence. Odysseus would embrace her, but she fades away before him.

The third scene is "Odysseus and the Sirens." This relates the classic episode of Odysseus bound to the prow, but succumbing to the sirens' seductive voices and begging to be freed while his companions, whose ears have been filled with wax at his command, row him safely out of ear-shot.

The fourth scene is the "Tempest at Sea." His implacable enemy, Poseidon, lashes the ocean to fury, and Odysseus, sure that he is this time to perish, envies the Greeks slain on the fields of Troy. Leucothea, however, gives him the veil the immortals have woven and, leaping into the waves, he is borne safely to the shores of Phæacia by the Oceanides and Tritons.

The fifth scene, which begins the second part, is devoted to the mourning of Penelope over her long-absent husband and her son who has set out in quest of him. She calls upon the gods to protect and restore them.

In the sixth scene we rejoin Odysseus, who has been cast sleeping upon the Island of the Phæacians, where he is awakened by the cheerful songs and dances of the lovely Nausicaa and her maidens, and has a glimpse of Artemis traversing the hills and valleys with her buskined nymphs. Odysseus, suing for kindness, is promised it and offered hospitality.

The seventh scene is entitled the "Banquet of the Phæacians." The people, who do not suspect the identity of Odysseus, warmly welcome him at the board. For entertainment they call upon the Rhapsodes, or minstrels, for a song. They sing of the Siege of Troy and of the ten years' wandering of Odysseus. Deeply moved by the sympathetic recountal of his own adventures, he reveals himself, and is fairly overwhelmed with honors. Confessing his homesickness, he asks to be allowed to depart, and with the blessing of his new friends, and led by the light of the Pleiades, he is sent home in a ship.

The eighth scene is entitled "Penelope weaving a Garment." In this the wife of Odysseus tells of her ruse in raveling by night the web she weaves by day, since at its completion she must choose one of the importunate suitors, who carouse beneath her husband's roof.

The ninth scene is "The Return of Odysseus." His ship lands at dawn upon the shores of Ithaca, and he is borne to land asleep. Waking he fails to recognize, after twenty years, his native land, and is in despair, thinking the Phæacians have betrayed him. Palas Athene appears to set his mind at rest upon this point, but disturbs him by her tale of the intrusion of the strangers into the palace and the fact that the time is at hand when the much-wooed Penelope must choose a consort. Disguised by Athene and vowing vengeance, Odysseus sets forth to destroy the usurpers.

The tenth scene, called the "Feast in Ithaca," describes the rejoicing of the people over the return of Odysseus and his joyous reunion with Penelope.

The cantata is prefaced by an orchestral introduction of some length whose themes are taken from the duet of Odys-

seus and Penelope, which occurs near the close of the work. Vocal numbers of importance are the graceful opening chorus of Calypso's nymphs, "Here, O Hermes, in midst of the Islet," and the plaint of Odysseus, "Flow ye, tears, since days are hateful."

The second scene, while indeed taking on a gloomier tone, is not painted with the color which Bruch might well have been expected to apply from the nature of the subject. It is effective, nevertheless, and contains a fine male chorus, "The bounds we have reached of the deep flowing Ocean." The music of the entire third scene is marvelously beautiful. Set against the splendid male chorus, "Our Sails to the Breezes," in which is voiced the defiance of the companions, is the alluring song of the sirens, "Come, great Odysseus, Hero of Might." Bruch has successfully accepted the stupendous challenge of this subject. In the fourth scene the composer seizes upon the dramatic opportunities he overlooked in the second. This scene is nearly all choral, including the song of the Oceanides and Tritons, "Hark! the storm gathers from afar," whose accompaniment is graphically descriptive of the storm; and the contrasting joyous chorus of sea-nymphs in which all the voices join. Affording relief after a succession of choruses is the fifth scene which consists of Penelope's recitative, "Thou, far-darting sun," and her aria, "O, Atrytona." The sixth scene opens with a gay and dancing strain, the chorus of Nausicaa's maidens, "On the flowery mead, girt by the dimpling tide." Odysseus' solo, "Hark to me! Queen, or Heaven-dwelling Goddess," is also notable.

The climax of the work is reached in the seventh scene, which treats of Odysseus at the banquet of the Phæacians. Their opening song, "Be welcome stranger, to the Phæacian's land," is followed by a splendidly harmonized passage for men in which the Rhapsodes sing the tale of Troy, "Ten years now are past," this being wonderfully accompanied by the orchestra as if on a great harp by massive pizzicato chords. Almost equally fine is Odysseus' song of home,

"Nowhere abides such delight." Another fine ensemble encountered in this part is the description of Odysseus' resumption of his voyage.

A mezzosoprano solo for Penelope, "This Garment by Day, I Weave in my Sorrow," is renowned among singers of this voice, and is frequently performed out of its setting in the cantata. Prominent numbers in the ninth part are Odysseus' aria, "O my Fatherland, Blest Remembrance," and his powerful song of revenge, "Miscreants! Woe to Ye." The last part consists of the chorus of people, "Say, have ye heard the tidings of joy?" the duet of Odysseus and Penelope and the final chorus.

Bruch's excellent chorus writing, particularly that for the male voices alone, serves to distinguish him as one of the greatest of the recent German composers. When to this is added a mastery of modern orchestral means, and no small melodic talent, his popularity, and the assured place his productions hold in the repertory of the Maennerchor is explained. What may be said in praise of "Odysseus" is almost equally true of "Frithjof" and "Arminius."

ARMINIUS

A warrior figures as the hero of each of the finest of the vocal works of Bruch; Odysseus the Greek, Frithjof the Viking, and Arminius the German chieftain. The last, who lived B.C. 18 to A.D. 21, is known as the Savior of Germany. A prince of the German tribe of the Cherusi, Arminius, while still a boy, was sent by his father to the Roman army to learn there the art of war. Amidst all the honor and pleasures of Rome, however, he remained thoroughly German; true to his German love, Thusnelda, who waited for him at home, and true to his fatherland. On his return home he resolved to free his people of Roman oppression, he realized that, if the Germans united their forces and availed themselves of local natural advantages, they could throw off the Roman yoke. The first battle was fought A.D. 9 and the Germans crushed the Roman forces. In the next eight years the Romans in two successful battles again crossed the boundary line, and in the last battle Germanicus reduced Arminius to sore straits and took his wife captive. But Emperor Tiberius in A.D. 17 recalled his Roman General and the Romans never again ventured to penetrate the interior of Germany. But feuds broke out among the Teutonic tribes, and in the course of these Arminius was slain by the treachery of his own relatives at the age of thirty-eight. But beyond all question German liberty owes its birth to his genius.

Bruch wrote "Arminius" in 1875, and dedicated it to his friend George Henschel. It is said that he holds an especial fondness for this work.

"Arminius" is in four parts, the first of which is an "Introduction." A short martial prelude by the orchestra is followed by the chorus, "What is't that looms?" in which is voiced the apprehension of the Germans who descry the aproaching Latin hosts. The second number is the recitative of Arminius, "There are the hosts of Latium," telling of the impressive arrival of the hosts, the captain on his charger flying along the ranks, his purple plume and mantle waving, the spears of the soldiery glittering in the sunlight, and the depression of the Germans. The third number is the chorus of Romans, "We are the sons of Mars the mighty," in which the invaders boast of their invincibility. Upon a few bars of recitative by Arminius, "But now your conq'ring arms shall fail you," ensues the chorus of Germans, "We free-born sons of Wodan," and this in turn is followed by the duet of Arminius and Siegmund, "Free soars the eagle high in ether," in which German patriotism cries defiance to tyranny.

The second part, entitled "In the Sacred Forest," begins with the solo of the Druid priestess, "Through the grove, a sound of warning stirs the mystic boughs," through whose measures we catch glimpses of the troubled Germans standing with bowed heads about the altar of Wodan. After a chorus of the people, "Through the oak tree's sacred branches," the priestess again lifts her voice to predict the war which shall make desolate the peaceful land. The choral number concluding the third part is the prayer, "Ye gods, dwelling high in Walhalla."

The third part, called "The Insurrection," begins with Arminius' recitative, "O must I live to tell of my people's shame?" describing the many indignities perpetrated by the Romans, and the consequent dejection of the tribes. This section concludes with the chorus, "O Wretched Fatherland." The next number is the impassioned recitative and aria of Siegmund, the chieftain, banished from his own because he

slew the Roman who insulted his betrothed. Following the chorus, "Mine eyes have seen their Fate," in which the people lament the ever increasing tyranny of the oppressors, comes the stirring, vividly accompanied scene in which Arminius rouses the tribes to insurrection. The part ends with the inspiring battle song of the leader, "To arms, to arms, for just is our cause."

Here begins the fourth part, called "The Battle." This, prefaced by an instrumental part, begins with the recitative of the priestess, "Hollow Thunders of the Storm." In this she calls on Wodan for protection, and from a distance describes the progress of the fray. In the chorus, "With roar as of torrents," the fury of the onslaught of the Germans is related, which with the aid of the thunder storm sent by Thor to bewilder the enemy, throws the victory to the Germans. The recitative of the priestess, "Freya, gracious mother," is followed by the chorus, "White-robed and bright, the Valkyries are hov'ring over the chosen," treating of the reception of the fallen heroes in Walhalla. The scene of the death of Siegmund constitutes one of the most impressive and beautiful passages. The wounded warrior asks to be taken to die in the sacred grove, and at the end is comforted by the presence of Thora, his betrothed. Numbers following are a chorus, "Hark, hark, there comes a shout of vict'ry," and a recitative in which Arminius ascribes to the gods the glory his followers would attribute to him. The work concludes with a stately hymn, "Germany's sons shall be renowned."

The part of Arminius is for the barytone voice and is very fine throughout.

CHARLES FRANCOIS GOUNOD. 1818-1893.

Heredity did much for this eminent French composer, his father being a talented painter and his mother an accomplished musician.

Gounod composed a number of works in early life, winning the Prize of Rome in 1838, but it was not until "Faust" was produced in 1859 that he met with general recognition.

"Faust," although his masterpiece, brought him only $400, while later works not nearly as good brought as high as $7000 for the English rights alone.

After 1881 Gounod devoted his energies to the production of sacred music.

THE REDEMPTION

Charles Francois Gounod, composer of "Faust," probably the most popular opera in repertory, had also the happiness to write one of the most popular oratorios, the "Redemption." Under the circumstances it is small wonder he grew disdainful of applause, and scolded because on account of the overenthusiasm of his audiences, no one had ever heard the last sixteen bars at the close of the "Garden Scene" in "Faust."

The Redemption is perhaps the best of modern oratorios. Expressing, as it does, in music both majestic and melodious, the deep, warm color of religious fervor, it appeals as strongly to the emotions as to the intellect. And in giving us this masterpiece of sacred music Gounod has added to the world's best composition a tone picture so beautiful in its harmony, and so profound in sentiment, that for ages it will arouse the sincerest sympathy of all who hear it.

Strange to say, both of Gounod's important oratorios were first produced in England at the Birmingham Festival, the "Redemption," which was dedicated to Queen Victoria, upon Aug. 30, 1882. As may readily be deduced from a casual inquiry into the French nature, oratorio does not appeal with anything like the force of its more picturesque sister, the opera. Gounod was fully cognizant of the fact that he owed to England the success of his works, which probably

never would have found appreciation in his native land, and his own interest in oratorio is partly due to the fact that he settled in London for a while about the time of the Franco-Prussian war. In Gounod's music it seems that the union of mysticism with sensuousness has resulted in a certain great charm which especially addresses itself to the popular ear.

These qualities appearing in his oratorios and in his masses, as well as in his operas, in spite of the severity of the subjects, his detractors accuse him of wishing "to organize a cotillon in a convent." However, he was genuinely in earnest. All his life he seems to have had a keen sense of the religious, which in later years gained the ascendency. Like Liszt, he was inclined to forswear the world for the church and was known as the Abbé Gounod. Possibly all temperamental natures at some time feel this call; at any rate, despite the fact that his genius is essentially theatrical, he professed a deeper regard for his sacred works.

Both the "Redemption" and "Mors et Vita" are tremendously ambitious in scope. Runcimann says of the "Redemption": "The subject is a vast one, a great deal vaster than the subject of the "Iliad" or of "Paradise Lost." And to speak of them in simple terms appears at first sight a hopeless undertaking.

Gounod has told us that the thought of the "Redemption" occurred to him in the fall of 1867, during a visit in Rome with his friend Hebert, the distinguished painter, at that time director of the Academy of France. In the following winter he wrote the text and composed two portions of the score — the march to Calvary, and the opening of the division called "Pentecost." Twelve years, however, elapsed before he finished the oratorio and wrote upon it in Latin, "The work of my life." Not until April 3, 1884, was the "Redemption" heard by the Parisians, it being then performed at the Trocadéro.

Gounod in his commentary on the "Redemption" thus explains: "This work is a lyrical setting forth of three great facts on which depend the existence of the Christian

Church. These facts are: First, The Passion and Death of the Savior. Second, His glorious Life on earth from His Resurrection to His Ascension. Third, The spread of Christianity in the world through the mission of the Apostles. These three parts of the present trilogy are preceded by a prologue on the Creation, the Fall of our First Parents, and the Promise of a Redeemer."

To recapitulate, the divisions of the work are as follows:

Prologue.—The Creation.
Part I.—Calvary.
Part II.—From the Resurrection to the Ascension.
Part III.—The Pentecost.

The characters represented are Jesus, Mary and the two narrators. The work consists of twenty-four choruses and thirty-three recitatives, solos, duos, trios, quartets and orchestra pieces.

In the "Redemption," Gounod combines old and new methods. He follows Bach in the use of the narrator and the chorale, which he treats in an inspired fashion. He also employs one Wagnerian leit-motif, the beautiful phrase expressing the Redeeming love of the Savior, and this with the utmost effectiveness. The motif recurs nine times in the work. The narrative is given to the single male voices, and the direct speeches of Jesus to a barytone. The chorales represent the sentiments of the Church and the choruses those of the crowd.

The prologue is in three parts; the first, a short instrumental introduction, consisting of crude harmonies indicative of chaos over which hangs a sustained celestial phrase, "The Spirit of God moving upon the face of the waters;" the second, a description by the narrator of the creation and fall of man; the third, the promise of a Redeemer made by the Celestial Choir in the chorus, "The earth is my possession," in which the Redemption motif first occurs.

Part I. begins with a recitative by the bass narrator, telling of the condemnation of Jesus. Upon this ensues the

"March to Calvary," a barbaric strain representative, as Gounod tells us, of "the brutality of the pagan force dragging Jesus to execution." This is interrupted by various incidents of the sorrowful progress to Calvary. The first of these is a lament for female voices, "Forth the Royal Banners," whose music is borrowed from a hymn in the Catholic liturgy; again by the grief of the Holy women upon seeing Jesus fall under the weight of the cross; and by the words of Jesus, "Ye daughters of Israel, weep ye not for me," after which the march is resumed. The second division of Part I., the scene of the crucifixion, is begun by realistic tenor and bass recitatives, describing how Jesus was stretched upon the cross and his hands and feet pierced by nails. Recitative and chorus tell of the mockery of the priests, which is followed by the moving prayer of Jesus, "Pardon their sin, my Father," in which echoes of the lovely Redemption melody are heard. The division concludes with a concerted piece for chorus and quartet, called the "Reproaches," which is elaborately designed and especially fine.

In the scene of "Mary at the foot of the Cross" is described Jesus' consignment of his mother to the care of the apostle John. This is followed by the quartet, "Beside the cross remaining," and the chorale, "While my watch I am keeping," with its accompaniment of organ, trombone and trumpets. The first verse of this is sung alone by Mary, accompanied orchestrally by the notes of the "Stabat Mater."

The scene, called "The Two Thieves," contains the chorale, "Lord Jesus, thou to all bringest light and salvation," which constitutes the last joyous strain in this part. Upon the narrative of the death of Jesus ensues an instrumental description of darkness pierced by his agonized cries. After the yielding of the spirit, follows the vivid story of the earthquake, the splendid speech of the Centurion, in which he confesses his belief in the divinity of Christ; and the final chorale, "For us the Christ is made a victim unavailing."

In the second part, containing the incidents between the Resurrection and the Ascension, an instrumental prelude is followed by a chorus, "Savior of Men," in which a prophetic choir announces the Resurrection, this idea being suggested by persistent trumpet calls.

A pastoral for muted strings leads to the scene of the "Three Holy Women at the Sepulchre," which includes the trio, "How shall we by ourselves roll away the stone?" and the angelic announcement of the Resurrection in the beautiful aria, "Why seek ye the living among the dead?" with lovely harp accompaniment. The appearance of Jesus to the Holy women is made with the words, "All hail! Blessed are ye women," which are accompanied by the typical Redemption melody. In the scene of the "Sanhedrim" the news of the empty tomb is told by the terrified watchers in the agitated chorus, "Christ is risen again," and recitative and chorus describe the plot of the priests and elders to give the impression that in the night the disciples have stolen the body away. In the scene of the "Holy Women before the Apostles" are found two of the most beautiful portions of the work, the trio for first and second sopranos and contralto, "The Lord, He is risen again," and the soprano obbligato solo, "From thy love as a Father" accompanied by chorus and orchestra.

The sixth and last division of the second part deals with the appearance of Jesus to the apostles, and the Ascension. In the first graphic description, Jesus appears to give the apostles their mission, which shall be to bear the news of salvation to all nations. When Jesus has led them forth to the mountain, the scene of the Ascension culminates with the splendid chorus, "Unfold ye portals everlasting," in which the Redemption melody is heard for the last time.

Part III. (Pentecost) begins with a delightful instrumental prelude, leading to the chorus, "Lovely appear over the mountains," which is followed by a beautiful soprano solo, "Over the barren wastes," in which the prophecy of the Millennium is contained. This is one of the most beautiful

and best known passages in the whole work. Its second division, "The Descent of the Holy Ghost," opens with a recitative beginning, "Upon the day of Pentecost." An interesting portion of the division is "The Apostles in Prayer," a short instrumental description. This is followed by the narrative of the descent of the Spirit. The division called "The Apostle's Hymn" begins with the chorus, "The Word is Flesh Become," which Gounod explains is written in a style intended to recall the form and rhythm of the chants called "Proses" in the Catholic liturgy. This division, which he designates as the most highly developed in the trilogy, contains a summary of the Christian faith. It includes a quartet of solo voices, "By faith salvation comes, and by peace consolation;" the beautiful quartet, "He has said to all the unhappy;" the semi-chorus, "Blessed are the poor in Spirit," in which the Beatitudes are enumerated, and the final resumption of the Apostle's Hymn.

MORS ET VITA

It was the ambition of Gounod to write a great sacred trilogy. He counted the "Redemption" the first part, "Mors et Vita" ("Death and Life") the second, and was engaged upon the third at the time of his death. Both the "Redemption" and "Mors et Vita" are in turn themselves trilogies.

"Mors et Vita" was dedicated by Gounod to Pope Leo XIII. The text is arranged from the liturgy of the Catholic Church and the vulgate, and is throughout in Latin.

In his preface Gounod thus explains his purpose: "This work is a continuation of my sacred trilogy, the "Redemption." It will perhaps be asked why, in the title, I have placed death before life. It is because in the order of eternal things death precedes life, although, in the order of temporal things life precedes death. Death is only the end of that existence which dies each day; it is only the end of a continual 'dying.' But it is the first moment, and, as it were, the birth of that which dies no more."

The first part of the work, "Death" is nothing more or less than a Requiem Mass; the second part is termed "Judgment;" the third deals with Eternal Life.

Again Gounod employs the guiding theme of which this time there are four. The first expresses "the terror inspired by the sense of the inflexibility of "Justice;" the second is

"sorrow and tears," which by the use of the major key and the alteration of a single note is changed into "consolation and joy;" the third typifies the "happiness of the blessed;" the fourth "announces the awakening of the dead at the terrifying call of the angelic trumpets, of which Paul speaks in one of his Epistles to the Corinthians."

This work, like the "Redemption," was produced at the Birmingham Festival Aug. 26, 1885. Gounod was absent and Herr Hans Richter conducted in his stead. It was first heard in Paris at the Trocadéro in May of the following year, three performances being given for charity. It is said that Paris was not greatly impressed. To quote from the biography of Marie Anne de Bovet: "What possessed Gounod to seek his subject in the Apocalypse? asked the public. Neither the symphonic piece of the Judex (the Judge), where the violins give an echo of the introduction to 'Faust,' or the soprano solo with chorus, 'Beati qui lavant,' ('Blest are those who wash'), of truly angelic sweetness, reconciled the audiences to the solemnity of the whole."

The work is far too lengthy; the mysticism rather loose and hazy; and the scheme overwhelmingly broad. However, the composer thus anticipates criticism: "I do not wish to expose myself to the reproach either of pretension or of subtlety. I shall therefore confine myself to pointing out the essential features of the ideas I have wished to express; that is to say, the tears which death causes us to shed here below; the hope of a better life; the solemn tread of unerring Justice; the tender and filial trust in eternal Love." He has incorporated in the score two parts of a Requiem Mass written by him in 1842 for use on All Souls' Day in the Church of St. Charles, Vienna. The gratified young composer wrote, "Mendelssohn has shown me the honor to write to me that this piece might be signed Cherubini." He has reemployed this in "Mors et Vita," as well as the "Lux æterna" ("Everlasting light") of the earlier work.

The short prologue begins with the dramatic declamation, "It is a dreadful thing to fall into the hands of God

everliving," in which is heard the first motive. This chorus is followed by the voice of Jesus in the solemn words, "I am the Resurrection and the Life," and after the choral reiteration of this, begins the Requiem which forms the first part. After the intonation of the "Requiem," an interpolated text, "From the morning watch to the evening," is sung by double chorus. This leads to the mass proper, which is divided into various numbers, of which the hymn, "Dies Iræ," ("The day of wrath"), is probably the most important part. This in itself is divided in the usual fashion into eight portions such as choruses, quartets, duets and solos.

A very effective quartet and chorus, "Quid sum miser," ("Why am I wretched"), is as melodious as only Gounod knows how to be, and the same is true of the number following, a soprano solo and chorus, "Felix culpa," ("Happy fault"). The quartet, "Oro supplex" ("Suppliant prayer"), is noteworthy, but the "Dies Iræ" reaches its highest point in its last number, the chorus "Lacrymosa dies illa" ("That sorrowful day"), which is of great beauty.

The offertory immediately following has four divisions, of which the most important are a soprano solo, "Sed signifer sanctus" ("But pre-eminently holy"), with a lovely accompaniment of strings, and based on the motive of happiness, and a chorus in fugal form. The "Sanctus" is a tenor aria of that warm and ecstatic character typical of Gounod; the "Agnus Dei" is given to the soprano voice and is very delightful, and the chorus, "Lux æterna," is one of the finest parts. The second part is called Judicum (Judgment) and in it the orchestra plays an important role. This opens with a long orchestral prelude in three parts. The first, "The Sleep of the Dead," is interrupted by number two, the call of the celestial trumpets, and the awakening.

Number three is the "Resurrection of the Dead," ending in a brief barytone solo, "Cum autem venerit Filius Hominis" ("When the Son of Man hath come"). This is followed by another orchestral piece, "Judex" ("The Judge"), which is one of the most admirable pages.

In the division called "Judicium Electorum" ("The Judgment of the Elect"), is found a soprano solo, "Beati qui lavant," which is the finest solo number in the work. This is followed by an effective choral number, "In memoria æterna" ("In everlasting memory").

The division called "Judicium rejectaneorum" ("Judgment of the condemned"), consisting of several solos and choruses, closes the second part.

The third part, which invites us to look upon the New Jerusalem as described by Saint John the Divine in the Twenty-first Chapter of Revelation, is the antithesis of the Requiem in spirit. A short descriptive instrumental prelude is entitled "A new heaven and new earth." The barytone recitative, "Et vidi Cœlum novum" ("And I have seen the new heaven"), is followed by a glowing orchestral piece called "Heavenly Jerusalem." Among what follows, the Sanctus Chorus, the Celestial Chorus, "Egosum Alpha et Omega" ("I am the beginning and the end"), and the final "Hosanna in Excelsis" are noteworthy.

THE SPECTRE'S BRIDE

So thoroughly taken was England with the "Stabat Mater" of Antonin Dvořák that he was commissioned to write a secular cantata for the next Birmingham Festival. The Bohemian's sense of gratitude to the country which had hastened his tardy recognition was indeed keen and the pleasure and feeling he put into his work are well apparent, the "Spectre's Bride" being his masterpiece of this class. It was first heard Aug. 27, 1885, the production of Gounod's "Mors et Vita" ("Death and Life"), and several well-known works taking place upon this same distinguished occasion. Dvořák followed up one triumph by another, the reviewers recording of the work a reception quite out of the ordinary. He had chosen for the text which was to lend him inspiration a legend popular among Slavic races, which describes the attempt of a spectre to convey a maiden to the tomb where he intends she shall bear him company. Usually the grisly journey is made on horseback, but in the version chosen by Dvořák's librettist it is made on foot, the legend varying in different localities. This grim story has been most widely familiarized by Bürger in his famous ballad "Lenore," which was translated by Scott. Dvořák's text was prepared by Karel Jaromir Erben, the music being composed to the Bohemian words, which were then translated into German and finally into English.

The story in its weird details is as follows: Near midnight one lonely light is burning in the chamber of a maiden

who weeps and prays before the picture of the Virgin mother. All who have loved her have been taken away, her parents and sister by death, and her brother by war, and the lover who left her to seek his fortune in foreign lands has not returned, although she has faithfully followed his last injunctions. Giving way to her grief and loneliness, the maiden implores the Virgin either to bring her dear one back to her or to take her life away. At the utterance of this unheroic wish, suddenly the Virgin's picture moves, the lamp hisses and flickers, the flame once runs high and goes out, leaving all in dense darkness. Knocking sounds at the door, and the voice of her lover calls out, querying of her faithfulness. At her answer he declares that he must at once lead her home his bride. She implores him to wait until morning, but he is importunate, and they set forth in the night. Hurriedly he pulls her with him, the dogs waking to howl along their course. The maiden questions her companion as to her probable welcome in his father's home, but he evades an answer. Observing the prayer-book clasped in her hand, he snatches it and hurls it away on the pretense that it weighs too heavily upon her. Ten miles they have thus gone, over crags and boulders where echo the voices of wolves, and past caverns where owls hoot their evil prophecies. They traverse flinty stones and thorny brakes, until the feet of the maiden are bleeding. Now the bridegroom descries the chaplet on her breast and tears it off. Sometimes he makes veiled allusion to strange terrors, always concluding:

"Yet fear thou not, for thou hast me."

And invariably she returns:

"I do not fear when I have thee,
The will of God is over me."

Twenty miles they have gone thus, and the way, grown less rugged, crosses marshes and swamps, and leads through fitful rows of corpse-candles, and past watery bogs where frogs croak their dirges. Reeling in her exhaustion, the

maiden begs a moment's respite, but the pitiless lover drags her on, painting the festival which awaits them. Now seeing the cross upon her breast, he tears it off and hurls away the last of her sacred trophies. At the thirtieth mile the bridegroom gleefully announces that they are at home; but the maiden sees only a church and a churchyard set with crosses. To her startled questions he returns that it is indeed his castle and his garden, and bids her leap over the wall and be at home. His burning eyes terrify her, and she is not reassured when laughing he throws the wedding garments she has brought upon a grave with the announcement that two of them will be enough. With deep misgiving she reminds him that it is proper that he should lead the way. He vaults over and the maiden impels her bleeding limbs to head-long flight. She takes refuge in a tiny house, but sorry refuge it proves to be. The moon creeps through crannies and reveals a corpse lying on a plank. Before the charnel house a ghostly band of spectres dance, their fearful voices falling on her shuddering ears. They call upon the dead man to rise, to draw the bolts, and thrust the living forth to them. Twice the dead man hearing the summons arises, and calling upon God to deliver him from Satan's grasp, lies down where he was lain before. At the third command he turns his gloomy eyes upon the maiden and she has only strength to ask the Virgin to forgive her sinful prayer, and bring the dawn. The cock crows, the dead man falls back upon his plank, and the spectral band vanishes. But the eyes of those who came to early mass were greeted with a strange sight — one grave gone to ruin, a garment lying on all the others, and a wan maiden in the charnel house. And with this moral concludes the terrifying story:

"Well, was it maiden that thy mind
Turned unto God's defense to find;
For he thy foes did harmless bind.
Hadst thou thyself, too, nothing done,
Ill with thy soul it then had gone,
Thy body as the garments were
Mangled had been, and scattered there."

"It is not, perhaps," says Hadow in his Studies in Modern Music, "a very satisfactory subject for a long work. There is too much monotony of suffering; there is too much gloom and terror and pain; a tragedy so unrelieved comes near to overstraining the sympathy of the spectator. But for all this it offers certain points of vantage which Dvořák was abundantly qualified to seize. In setting the words he wisely treated the musical aspect as paramount, brought to the task all the resources of rhythm and harmony and melodic invention, and produced a poem in which horror itself is made beautiful, and darkness lightened with flashes of electric genius."

Dvořák's treatment of this one of those wild and grewsome tales which seem especially to appeal to him is characterized by all of his special graces — great dramatic power, lavish application of color, and complicated and beautiful orchestration. It indeed contains some of his most masterly writing, but unfortunately is over-long. There is an instrumental introduction of some length in which appears the "Spectre" motive, a weird theme in A minor given by the muted violins. The drama so full of the weird and picturesque strikes the keynote with the opening chorus, "The stroke of midnight soon will sound," the included choral description of the Virgin's picture being made particularly effective by means of the unusual character of its accompaniment. One of the most beautiful numbers is the soprano solo of the maiden, which in dramatic fashion traverses a long range of emotion, including her grief, the sinister injunction of the lover, and her prayer.

In the third number Dvořák's wonderful imagination finds a field worthy its powers, coping effectually with the demands of the supernatural, which now fully enters. The barytone narrator graphically relates the moving of the picture ("The picture on a sudden moves") and the weird occurrences which portend and accompany the arrival of the spectral lover. The Spectre's voice is then first heard, singing his motive in the guise of his plea to the maiden to

accompany him, which is followed by an impassioned duet in which the voices seldom are combined.

Dvořák with his instinct for the dramatic, directed that there should be a pause after this and preceding the wild journey, which interval, unfortunately for the effect, was entirely taken up by applause at the first performance. According to one review, "The long chain of music which follows, illustrative of the journey of the maiden with her spectre lover, almost defies analysis; the startling modulations, broad and massive harmonies, and gorgeous orchestral coloring descriptive of the scene through which they pass, conjuring up a mental picture which would be marred by any division into separate movements, save where temporarily demanded by the text."

Midway in the onrush to the goal of the Spectre, so full of ghastly incident, a contrasting moment of tranquillity is afforded by the beautiful duet, "Now when the night so fair doth show," after which the score resumes its awesomeness. But even after all this Dvořák has in reserve his dramatic climax which comes in the charnel-house scene, contrast and relief being gained by the alternation of the barytone solos of the narrator and the agitated choruses. The final number, "There crew a cock," commencing with the barytone solo, is conspicuously fine, and contains a frank touch of realism when a bell is sounded to suggest the summons to mass. And when after the choral pointing of the moral, several bars are given to the orchestra, the Spectre motive mingles with the harmonies.

FRANCISCUS

"Franciscus," the masterpiece of Edgar Tinel, the Belgian composer, was produced at Malines, Aug. 22, 1888. The text, which treats of the life of St. Francis of Assisi, founder of the order of Franciscan monks, was written by Lodemijk de Koninck, and was translated from the Flemish into English by John Fenton. Tinel, who was not unacquainted with the poverty of which Francis sings so eloquently, composed this oratorio while director of the church music school at Malines. While working upon it, he was forced to undergo two operations for a serious ailment brought on by overwork. When confronted by his physicians with the prospect of the third, he protested, declaring that he would first finish his "Franciscus," no matter what the consequences. "The joy of creation" evidently restored him to health, and when "Franciscus" was completed there was found to be no necessity for an operation.

The worth of this oratorio was at once recognized, and Tinel was lifted from obscurity to honor, which extended far beyond the Belgian frontier. It was one of the works performed at the Lower Rhine Festival of 1894, and its first American performance took place in New York in 1893.

Koninck, the librettist, while following in all essentials the history of St. Francis of Assisi as it has come down to

us, has made him a knight instead of a merchant's son. This illustrious poet and saint, and founder of a great mendicant order, died in 1226. Born in 1181 in the little town of Assisi in the province of Umbria in Italy, St. Francis came into the world well endowed. His mother was of a noble race, and from her the boy undoubtedly inherited his tenderness of heart and refinement of nature. As a child he was surrounded by luxury, he had every advantage of education, and was generally loved for his happy, generous disposition. At the age of twenty-four he began to long for something better, and knighthood with its mission to help the weak and relieve suffering, strongly appealed to him. So he set forth to join the forces of a liberal friend, but this manner of mitigating distress did not satisfy him. He returned home a sober, reflective young man, cast aside all wealth and comfort, and espousing poverty, he devoted his life to nursing the sick and helping the poor. He depended entirely on charity, and begging from door to door, working with his whole soul for the poor and the church, he soon gained adherents, and within a few years the order of the Franciscan Monks was founded. They were vowed to absolute poverty, having no possessions of any kind, differing thus from other ecclesiastical organizations.

St. Francis' father, who had been very ambitious for him, took drastic measures to convince him of his folly, such as throwing him into prison and disinheriting him; but to no avail. His humility was so complete that he did not shrink from kissing the hands of lepers, and addressing the meanest of brute creation, such as grasshoppers and insects, as "brother" and "sister." Shortly before his death, the marks of the suffering of the Lord upon the cross are said to have appeared upon his body. He was canonized a few years after his death by Pope Gregory IX.

"Of all saints," says Milman in his History of Latin Christianity, "St. Francis was the most blameless and gentle. He was emphatically the saint of the people — of a poetic people like the Italians."

The oratorio is in three parts, the first treating of Francis' Life in the World and his Renunciation. This includes a highly colored picture of life at the Court of Assisi, with which Francis was prominently identified before his conversion. The serene beauty of an Italian night is suggested, and with the words, "His Highness holds high feast," the scene is transferred to the environs of the banquet hall, where, in the glow of the torches, may be seen approaching a concourse of youths and maidens. Last arrives their idol, Francis, merry and debonnaire, and bearing himself like a prince, if we are to credit tradition. There is a youthful chorus in praise of life and its pleasures. Maybe the refrain —

> "Youth is enchantment,
> A dream, an illusion,
> That blooms and decays,"

sinks deeper into Francis' soul than his careless bearing would indicate. The guests are welcomed and invited to dance, and after the gayest of measures, the host calls on Francis for a song. The trend of his reflections is evident in his choice. He sings the Ballad of Poverty and the guests thank him warmly for his entertainment.

When later the companions stroll homeward through the quiet lanes, Francis hears a voice speak his name. The others assure him that they have heard nothing and resume their songs. In the night, however, Francis is awakened by the voice which is from heaven, and has a vision of splendid halls hung with armor emblazoned with crosses, and in these halls walks the noble maiden, Poverty. Francis learns that the vision means that he shall embrace poverty as his bride, that the cross shall be his weapon, and his mission to convert the nations.

Part II. deals with Francis' Monastic Life. We find that corruption and strife brood over the world; that the dejected church is mourning. The Angel of Hope declares that Francis, whose heart is filled with love of man, is a source of comfort to heaven. The spirits of hatred and of

war contend in song with the angels of peace and love. We are next invited to a picture of Francis issuing from his cell, clad in hairy gray garb, pale and worn with fasting, his feet bare, his ringlets shorn. His former companions can scarcely believe their eyes. When they deplore what they consider his folly, he assures them that he has willingly renounced all former joys for the love of a maiden. They inquire the identity of one whose surpassing charm could make such a sacrifice possible and he returns,

> "'Tis Poverty, all bare and poor
> Whom Christ hath given me to wife."

They are full of mockery — a truly royal bride, forsooth! And Francis sings his celebrated hymn in praise of poverty beginning

> "Have mercy on my need, O Lord!
> Behold the Lady Poverty!
> Her friends all scoff at her for whom
> Thou didst descend from heav'n to earth."

Enlightened by Francis' perfect example in Brotherly Love, peace is proclaimed among the nations. A voice from heaven tells Francis that he shall be called higher when he has taught to earth the Hymn of Love.

Part III. describes the Death and Glorification of Francis. As he lies at eventide upon his deathbed, faint and suffering, the angelus tolls and he hears with joy the voices of heaven. Knowing that the end is near, the Franciscans about his bed give vent to their woe. He blesses them and bidding them ever hold Poverty in honor, dies. At his funeral, the voices of earth singing the "Lux æterna" ("Everlasting light") of the Requiem mingle with the strains of the angelic choir. Upon his tomb the staff of the saint bursts into bloom, and his followers rejoice in the token.

The solo parts contained in the work are: Voice from heaven, soprano; Angel of Hope and Angel of Love, mezzo-soprano; Francis, tenor; Angel of Peace and Angel of Vic-

tory, tenor; The Host and the Spirit of War, barytone; Watchman and Spirit of Hatred, bass. Especially interesting portions of the score are the choral recitative describing the summer night, the waltz, the song of the angels following the vision of St. Francis, the Ballad of Poverty, the Hymn to the Sun, the Angelus chorus, the double chorus in the church scene in which the heavenly voices respond to those on earth, the grandly impressive funeral march and the final emsemble.

At the Festival at Tournai in 1908, Tinel's "Franciscus" received a splendid interpretation, and a writer in Le Guide Musical has this to say: "The score of M. Tinel is inspired by an overflowing poetic ardor and has marvelous variety. It lives, grows, and expands in an atmosphere glowing and warm. The sincerity and ardent faith which animate it, its transcendent idealism, make it a remarkably elevated creation. It has the more beauty because a truly artistic hand, whose science and skill equal its inspiration, has perfected with love the least exterior detail, desiring the body to be the image of the soul. The unity of the work is not the less notable. All the thought, all the light of this vast triptych has been concentrated upon the principal figure, St. Francis of Assisi, the adorable medieval mystic who invited all beings and all things to divine love. He is the elect, the appointed, the center always. . . . Giotto in his paintings has no more depth and truth, nor Angelico gentler suavity and light than this music. Thus all great works, born of the same inspiration, and sustained by the same faith, find themselves upon the same height."

THE BEATITUDES

The "Beatitudes" is the masterwork of César Franck, whom his pupil and biographer, Vincent D'Indy, declares "The noblest and greatest musician that France has produced since Rameau." Franck found little appreciation until after his death, but this did not give him any unhappiness, for he was singularly careless of public opinion. The realization of his ability is growing as the years go by, and whereas the usual book of musical biography used to contain but a line or two about him, there is now some disposition to grant D'Indy right in his estimate that the "Beatitudes" is the most noteworthy musical monument in the genre of religious concerted music which has been created since Beethoven's "Missa Solemnis." In any event, the "Beatitudes" contains some of the finest choral writing of the last half century.

Not all music is so strongly a reflection of the inner man as are the compositions of Franck an image of his soul. A devout mystic, his life was full of religious emotion, too introspective, perhaps, to be truly wholesome. Constantly striving towards an ideal, yet feeling with certainty man's inability to express his ideal, his music is complicated and not easily understood. Because he is distrustful of conventional forms in music, not sure that they are the best forms of expression, he casts them aside, and his music seems curiously disconnected and indefinite.

Franck was a man of great musical learning. He loved Bach as passionately as did Mendelssohn, and his work, while it does not servilely follow, is at times not unlike Bach's. His counterpoint is exquisite, and to his technical dexterity he unites poetry and feeling and earnest Christian faith. His solo writing falls somewhat below his chorus writing, the great strength of the "Beatitudes" lying in the "celestial" choruses. Franck is best in the expression of the gentler, kindler emotions, and while some may see in his delineation of Satan "a figure of Miltonian grandeur," and find his tyrants and oppressors convincing, the majority find him weakest here because the noble simplicity of his nature prevented him from quite understanding the nature of evil. Franck began to write the "Beatitudes" in 1870. Ten years later it was published and from time to time — in 1878, in 1880, and in 1887 — fragments were performed at concerts in Paris. The first performance of the entire work took place at Dijon in 1891, at the Commemoration Festival of St. Bernard, one year after Franck's death. Not until March 19, 1893, was the whole work heard in Paris, Colonne conducting, and a great impression was produced.

The text or poem of the oratorio was arranged for Franck by Madame Colomb. She has not merely enumerated the beatitudes but has taken each of them in turn and has made a dramatic scene of it, the general theme of the work being the eternal conflict between good and evil. The work is dangerously uniform in plan, but the composer's abundant gifts and resources have enabled him to avoid the pitfall of monotony. Also to this end, Christ, Satan, the Angel of Forgiveness, the Angel of Death, and the Holy Virgin appear as dramatic characters.

The oratorio naturally divides itself into eight portions according to the moralities set forth in the Sermon on the Mount. There is a prologue which is one of the marvelously beautiful portions of the score, and serves to produce in the hearer the proper state of mind. In this is heard the Christ motive, which upon its announcement is mingled by the

tenors and the violoncellos in glorious counterpoint. With it at the close is united the chorus of angels singing the praises of the Redeemer.

The opening chorus of the division dealing with the First Beatitude is jubilant and self-satisfied, celebrating as it does unbounded riches and pleasure. The chorus, "All the wealth of the earth," is extremely fine. This is succeeded by a drearier strain telling of the disgust and disenchantment which is sure to find these selfish ones. The voice of Christ makes itself heard saying in effect, "Blessed are the poor in spirit: for theirs is the kingdom of heaven;" this is followed by a celestial chorus amplifying the words of Christ and developing into a splendid finale.

After a prelude of melancholy strain the Second Beatitude, "Blessed are the meek: for they shall inherit the earth," is treated in the same general style. The "terrestrial" chorus, "The earth is dark," is written in masterly fugue, and is one of the finest moments in the oratorio.

Franck has been conspicuously successful in his treatment of the whole of the Third Beatitude, "Blessed are they that weep: for they shall be comforted." After a somber chorus commenting upon the universal sorrow of the world, there comes a quartet which in the expression of profound pathos is matchless. The voices are those of the mother bending over the empty cradle, the orphan bewailing its misery and loneliness, the husband and wife soon to be parted by death. Upon this plaint of torn affections ensues a chorus of slaves, miserable in their oppression and exile, and another of doubt-ridden philosophers, crying for the revelation of the truth. Succeeding to this grief and bitterness comes the voice of the Savior with the divine promise of the Third Beautitude. Whereupon a celestial choir comments upon the word just spoken in accents breathing more than earthly hope.

The chorus is silent in the fourth part, which consists of a long instrumental prelude (which with classic outlines united to wonderful expressiveness is truly inspired), of the

fine tenor aria, "Where'er we stray;" and of the declaration of Christ, "Blessed are they which do hunger and thirst after righteousness: for they shall be filled." Ernest Chausson has written, "This Fourth Beatitude certainly surpasses all other French music in sublimity."

A tenor solo, telling of the oppression of the weak beneath the chains of the tyrants, begins the Fifth Beatitude. It is followed by a terrestrial chorus, "King all glorious," in which heaven is asked for vengeance. It has been previously suggested that the soul of Franck was naturally too gentle quite to succeed in depicting rage and hate. The clamor of the discontented is quieted by the voice of Christ declaring, "Vengeance is mine." The Angel of Forgiveness announces the beatitude, "Blessed are the merciful: for they shall obtain mercy."

Color is given to the Sixth Beatitude by the double chorus of Pagan and Hebrew women, mingled and contrasted. One is in the minor mode, the other in the major. The Pagans call upon their sleeping gods, the Hebrews upon Jehovah, and in a following quartet self-righteous Pharisees enumerate their virtues. The Angel of Death inquires which one of them undismayed can meet God; the voice of Christ proclaims the beatitude, "Blessed are the pure in heart: for they shall see God," and the part is concluded with a celestial chorus of great sweetness, this quality being indeed characteristic of the whole.

Against the foregoing the seventh part stands out in high relief. Into the prelude creeps a sinister theme unheard before. It is the motive of Satan, who appears in the seventh and eighth parts. Soon the Prince of Darkness breaks into energetic song, summoning his evil subjects to gather under his banner. In brutal strain answer the tyrants — the Pagan priests who serve false gods, the slaughterers, the enemies of peace — shouting, "Blessed are the powerful!" Into this turmoil comes the voice of Christ saying, "Blessed are the peacemakers: for they shall be called the children of God." Satan falls back cowed and shaken and

the seventh part closes with the quintet of Peacemakers, a passage very justly celebrated.

There are many who consider the dramatic eighth part the finest portion of the score, the fitting crown of the work. Satan, not yet vanquished, reappears to hurl defiance at Christ, bidding him look back over all the years and see virtue always oppressed, crime always triumphant, in short that he is the conqueror of heaven. The chorus of the Jews makes answer in strains of almost heavenly purity.

Satan again hurls his scorn at the just and tries to tempt them. But his discomfiture is at hand. An exquisitely tranquil and moving melody comes from the orchestra, first given to the oboes and violoncellos, then to the clarinets and bassoons, and the Mater Dolorosa in the sublimest of melodies (the mezzosoprano solo, "Stricken with sorrow"), tells of the sacrifice of the Lamb for the ultimate destruction of Satan's power. Aghast and conquered Satan admits that this is indeed the daughter of Eve who, it had been foretold, would crush the serpent's head beneath her heel. In conclusion Christ announces the beatitude, "Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven," in which the development of the Christ motive reaches its highest beauty. The celestial chorus peals forth in a triumphant "Hosanna," which fittingly concludes the great work.

HORA NOVISSIMA

One of America's too few occasions for satisfaction in her musical achievement is found in Horatio William Parker's "Hora Novissima" ("In the last hour"). A reviewer, writing after the initial performance, remarks: "'Hora Novissima' is a work of which the country can be proud, and which it is a delight to praise, because it can be done without reservation or proviso of any sort." It is this feature of the case which is especially gratifying; it is not even necessary to add that Mr. Parker was born in some foreign country, as must so frequently be done, for he first saw the light in Auburndale, Mass., and has in addition over two hundred years of American ancestry back of him.

When Mr. Parker's masterpiece, "Hora Novissima," was written he was twenty-nine years old or thereabout, and was one of the faculty of the National Conservatory in New York, of which Antonin Dvořák was at that time director. Strange to say, when Mr. Parker entered this work and a smaller one entitled the "Dream King and his Love" in competition for a prize offered by the Conservatory, it was the latter which carried off the honors. "Hora Novissima" was produced May 3, 1893, by the Church Choral Society of New York at the Church of the Holy Trinity. Making at once a profound impression, it was given at numerous musical festivals thereafter. In the following spring Mr. Parker was appointed professor of music at Yale University.

"Hora Novissima" achieved one of its greatest triumphs seven years after, when in 1899 the composer was asked to conduct it at the "One Hundred and Seventy-sixth Meeting of the Three Choirs of Worcester, Hereford and Gloucester," held in the first named city. A great deal of interest was manifested in the event by the English public. As the critic of the London Musical Times put it: "Tip-toe expectation was rife on Tuesday morning; the cause was not far to seek; the occasion was unique in the long, long history of these festivals, to wit, the presence of an American composer who was to conduct his own work." Happily "Hora Novissima" had a sympathetic interpretation, and its reception was cordial. Meantime Mr. Parker, who had conducted a number of rehearsals, had secured the admiration and great good will of the choir, and his birthday occurring on the day after the production he was presented by the organization with a handsome vase of Worcester porcelain, the presentation taking place on the Cathedral green and Professor Parker replying according to an account of the affair with "a speech of nonchalant humor, characteristic of his countrymen." On the following Christmas a pedestal for the vase and an inscribed plate were sent to his home in New Haven, Connecticut. His debt of gratitude for thorough appreciation was further increased by the bestowal upon him of the degree of Doctor of Music by the University of Cambridge (June 10, 1902).

The text of "Hora Novissima" is taken from the "Rhythm of the Celestial Country," which forms the opening portion of Bernard de Morlaix's great satire, "De Contemptu Mundi," written about 1145. Bernard was a Benedictine monk in the Abbey of Cluny, and he dedicated his poem to the abbot, Peter the Venerable. He was so depressed by the corruption of the world that he could see nothing but its destruction as a solution, and in this frame of mind he wrote. The portion from which "Hora Novissima" is drawn is an exquisite description of the peace and glory of heaven, which was inspired by the last two chapters

of Revelation. Part of the "Rhythm of the Celestial Country" has been familiar since the middle of the Ninteenth Century through the hymns of Dr. John M. Neale, "Jerusalem the Golden," "The World is very Evil," "Brief life is here our portion," and "For thee, O dear, dear country," which are particularly happy translations of the original. Professor Parker's mother, Mrs. Isabella G. Parker, selected the lines for the work and made an English paraphrase of them. The Latin text, however, is usually sung, the translation being intended rather as an elucidation. The work was dedicated to the memory of the composer's father, Charles Edward Parker, who had been very fond of Bernard's rhythmical Latin.

The title meaning "In the last hour" is taken from the opening line "Hora Novissima, tempora pessima sunt, vigilemus!" ("It is the last hour, the time of adversity, let us watch!").

The work is divided into eleven numbers. The first, which follows a short orchestral prelude, is a magnificent chorus, "Hora Novissima" ("Cometh earth's latest hour"), which does its share toward making of the oratorio perhaps the greatest of American choral works. A quartet follows, "Hic breve vivitur" ("Here life is quickly gone"), and a bass solo in D minor of unusual character, "Spemodo vivitur" ("Zion is captive yet"). The fourth number, "Pars mea, Rex meus" ("Most mighty, most holy"), is another chorus of broad outlines, containing an effectively employed fugue. One of the finest pages is the melodious soprano solo, "O bona patria" ("O Country bright and fair"). Part I. concludes with a quartet and chorus, "Tu sine littore" ("Thou ocean without shore"), which is full of life and almost sensuous beauty.

The second part opens with a tenor solo, "Urbs Syon aurea" ("Golden Jerusalem"). This is at once very original and very beautiful and it gains much from a graceful and highly colored accompaniment. Stant Syon Atria ("There stand those halls on high") is a double chorus staunchly

constructed and very stirring and effective. The contralto solo following, "Gens duce splendida" ("People victorious"), is a melodic masterpiece, its beauty enhanced by its martial prelude and rich orchestral accompaniment. Against its brilliance the next number, "Urbs Syon unica" ("City of high renown"), stands out in great contrast. This is written in the ancient solemn church style, without instrumental accompaniment, Mr. Parker tempering the archaic atmosphere with modern tonality. His polyphony, however, is unimpeachable, one critic exclaiming of the passage, "It might have been written by Hobrecht, Brumel, or even Josquin des Près."

The quartet and chorus, "Urbs Syon inclyta" ("Thou city great and high"), concludes the work. The number is very long but powerfully written, the various themes being gathered up and with great technical dexterity woven into a brilliant finale. The work rightly holds an established place in the repertories of the best choral socities.

EDWARD WILLIAM ELGAR. 1857-

Perhaps the most notable figure in the English speaking musical world of today. Since Purcell, England has produced no other musical genius. He stands unique among musicians in that his musical education, theoretical as well as practical, was the result of experience rather than of study along accepted lines.

Elgar ranks with the best of the modern European composers in the orchestral field, but his greatest work has been done in the oratorios "The Dream of Gerontius," "The Apostles," and "The Kingdom."

It has been said that Elgar is doing for Oratorio what Wagner did for Opera.

THE DREAM OF GERONTIUS

The "Dream of Gerontius" was the work which established the fame of Sir Edward Elgar, serving it as did for the expression of his first fully developed ideas. He was commissioned to write a long choral work for the Birmingham Triennial Festival of 1900, and on the morning of October 3 a setting of Cardinal Newman's poem was produced. It made a profound impression, although the public was naturally a little cautious in its attitude toward a comparatively unknown composer and a work whose very originality militated against its entire success.

Though finished to fulfill the commission, the "Dream of Gerontius" was in point of fact the result of many years' meditation. Father Knight of Worcester had presented a copy of the poem to Elgar at the time of his marriage in 1889. It appealed strongly to him and the desire to give it adequate musical form seems to have taken immediate possession of him. He is said by no means to be the only composer to cherish this ambition, but he is at least the first to bring it to fruition.

In 1902 Elgar received the unusual compliment of an invitation to present the "Dream of Gerontius" at the very conservative Lower Rhine Festival at Düsseldorf. No Englishman had been so honored in seventy years. This very significant paragraph from a German pen appeared upon the Festival programs: "Ever since the far-off times of the

great madrigal composers, England has played but a modest part in the concert of the great musical powers. For the products of the musical mind is has depended almost entirely on importation, and has exported nothing but works of a lighter order."

The critical Germans were delighted with the oratorio, and at the close of the presentation, Richard Strauss, foremost of German composers, rose to pay the Englishman a glowing tribute of praise. It is needless to say that this in no way injured Elgar's standing at home. Possibly it had seemed to the English people too good to be true, that after so many years of futile hoping against hope, this genius had come to them. They now gladly divested their minds of all doubt.

The first American production of the "Dream of Gerontius" was given by the New York Oratorio Society at Carnegie Hall, March 23, 1903, Mr. Frank Damrosch conducting. The soloists were Miss Ada Crossley, Ellison van Hoose and David Bispham.

A part of Elgar's success with the "Dream of Gerontius" lies in the immeasurable advantage of complete sympathy with his text, which arises in great part from the possession of the same religious faith as the poet.

The fine poem appeared in an English magazine in 1865, having been written, as Henry J. Jennings in his biography of Cardinal Newman explains, under the following circumstances:

"The deathbed of a dear friend was the inspiring cause which occasioned the 'Dream of Gerontius' to be written. Gerontius, while he lies a dying, dreams of his soul's transportation to the unseen world, and its reception by the ministering agents of the Almighty's will. In a sublime strain of poetic power the mysteries are pictured that lie hidden across the portals of the tomb. The straining eye of a hungering fancy discloses its idea of the 'maybe' of the soul's future."

The version of the poem used by Elgar is somewhat abridged. The score is for chorus, semi-chorus, three soloists, and a very large orchestra. The characters of the first part are Gerontius (tenor), the assistants, and the priest (bass); those of the second are the Soul of Gerontius (tenor), the Angel, (mezzosoprano), the Angel of the Agony (bass), demons, angelicals and souls.

Robert J. Buckley, speaking of the mighty theme, observes: "And whether it was Plato arguing for immortality, or Shakespeare discussing the undiscovered Country, 'the bourne from which no traveler returns,' the speculation has ever been, as it ever must be, of highest interest to the minds of men. of all attempts to remove the veil, perhaps that of Cardinal Newman is the most powerful, the most absorbing."

Gerontius is not a historical character. He is a typical Christian man shuddering under the strong terror of death which on his sick bed he recognizes by some token known only to those who see it. In his extremity he calls upon the friends about him to pray for him, and they sing the "Kyrie." A little fortified, he makes confession of faith, enumerating his beliefs. Sometimes this lifts him almost to exaltion, but at the end he falls back upon his bed overwhelmed by "That sense of ruin which is worse than pain," and before his disordered mind, sick with its uncertainty,

> "Some bodily form of ill
> Floats on the wind with many a loathsome curse,
> Tainting the hallowed air, and laughs and flaps
> Its hideous wings."

In misery of soul and body he cries out for

> "Some Angel, Jesu! such as came to Thee
> In Thine own agony."

The assistants again pray for him, naming many of those who of old were delivered from their despair, Noe, Job, Moses, David. So infinitely wearied that he longs for sleep, Gerontius with his last breath murmurs, "Hora Novissima" ("My last hour has come"), and his soul takes its flight,

while the priests and the assistants sing about his bed, "Go forth upon thy journey, Christian soul."

In the second part the Soul of Gerontius awakens, experiencing "a strange refreshment." New impressions, almost too vague to be called sensations, are his. All is silence and solitariness. He knows that time has ceased for him, and he exults in a new sense of freedom. Then he becomes conscious that some gentle guardian arm encourages and bears him onward, and strange melody comes to him. It is the voice of the angel telling of a task successfully ended — the task of guarding and saving this child of earth whose soul she is now taking home to the Father.

The Soul addresses its Guardian Spirit and a long dialogue ensues. When Gerontius marvels that the fear of meeting his Judge which all his life possessed him is gone, the angel returns:

> "Thou has forstalled the agony, and so
> For thee the bitterness of death is passed.
> Also, because already in thy soul
> The judgment is begun."

As they converse upon their journey, there is borne to the Soul a "fierce hubbub" which he realizes would sorely have frightened him before his present blessed state of confidence. The angel explains that it is the demons of the judgment court, hungry to "gather souls for hell." They snarl, they jeer at all things called sacred, and we realize that here is reflected the sardonic mocking of mundane skeptics. Safely the pilgrims pass through the frightful din, but the nearing presence of the Master awes the Soul. The choir of angelicals, who live in communion with God, is heard proclaiming:

> "Praise to the Holiest in the height,
> And in the depth be praise."

The Soul and its guardian pass within the House of Judgment and the choir of angelicals sing of the Soul's approaching ordeal. He hears, too, very faintly the voices of his earthly friends the "Subvenite" about his clay, for it

is but an instant since he died. Preceding them to the throne is the Angel of the Agony who strengthened Christ in the Garden. Gerontius pleads to be submerged in the purifying waters of Purgatory before going into the awful Presence, and the angel dips him in the flood promising:

> "Swiftly shall pass the night of trial here,
> And I will come and wake thee on the morrow."

So much for the text. Musically it is one of the most masterly and convincing arguments ever made in behalf of the sanity and effectiveness of the Wagner system of leading motives or symbols, by which meaning is given to every bar of a score. Mr. Elgar has a peculiar gift for the invention of these themes, or as Arthur Johnstone, the English critic, termed it, a "marvelous faculty of finding music that matches the words inevitably." One of the most important and significant of these is the Judgment theme which Jaeger finds "mystery laden," and which "appears whenever the thoughts of Gerontius or of his guardian angel dwell on the dread enigma of the judgment meted out to mortals by Almighty God." The Fear theme, which accompanies Gerontius' thoughts of death, is especially graphic, "a phantom to affright the soul." Prayer (to accept Jaeger's naming), Sleep, Miserere, Despair, Energy (heard whenever Gerontius rouses to speak upon his deathbed), Demon, Guardian Angel, Death, Christ's Peace, Omnipresence (occurring at the thought of the Almighty), are among the more prominent.

It would be impossible here to ravel out the thematic fabric, and to draw forth the varicolored threads. The prelude for a work of this class is long and of the type conceived by Gluck and employed by Weber and Wagner, that of drawing upon the material to be found in the body of the work, and reflecting the story, the use of leading motives making this especially practicable. Without break the prelude leads into the declamatory solo of Gerontius,

> "Jesu, Maria—I am near to death,
> And Thou art calling me."

Gerontius' appeal to his friends to pray for him is followed by the singing of the Catholic Church formula, "Kyrie eleison" and the ensuing chorus, "Be merciful, be gracious, spare him, Lord."

The longest of the solos contained is that in which Gerontius rehearses his beliefs. It is divided into a number of parts in which the simple music is repeated with little change almost in the manner of the verses of a song. The vivid passage which pictures Gerontius' final horror before his dissolution is marvelously conceived, especially that orchestral interlude after his mention of the "bodily form of ill," which, to quote from Jaeger's analysis, is "not a 'pretty' passage, but one which proves Edward Elgar to be a dramatic composer who can deal with a terror-inspiring subject in a convincing manner." Nowhere is there a passage more expressive than the prayer in which Gerontius begs with heart-breaking pathos for

> "Some angel, Jesu! such as came to Thee
> In Thine own agony."

A notable passage is the singing of the priests and assistants after the flight of the soul, "Proficiscere, anima Christiana" ("Go forth, O Christian soul").

The second part opens with a short orchestral passage for the strings, played very softly and meant to suggest the Soul's journey through space. Here Elgar achieves the impossible by describing silence with sound. After the Soul's marveling, "I went to sleep; and now I am refreshed," the first of the exquisite songs of the angel ("My work is done," with Alleluia refrain), is heard. Then comes the dialogue between the Soul and the angel, followed by their passage through the howling mob of demons. "How sour and how uncouth a dissonance!" exclaims the Soul, and again as in the feverish imaginings of the dying man, Elgar proves his ability to call up the hideous and sinister as well as the serene and ethereal.

A picturesque detail is the accompaniment of the derisive laughter of the fiends by "Schellen" (little bells). As the

Soul and its guardian approach nearer the throne, they pass by the enemies of good, whose voices grow fainter and more faint and finally die away.

The voices of the angelicals are now heard from the celestial place and with the colossal chorus, "Praise to the holiest in the height," comes the climax of the work. This beautiful and extraordinarily complicated passage is written for a twelve-part choir, and occupies over fifty pages of score. At times the orchestral part makes "a peculiar fluttering effect as of countless angels' wings."

The solo of the Angel of Agony, "Jesu! by that shuddering dread which fell on Thee!" is poignantly expressive. The last chorus is that of the Souls in Purgatory, "Lord, Thou hast been our refuge," and "The Dream" concludes with what many consider the loveliest and most inspired portion of the work; the second of the Guardian Angel's songs, which is her farewell to Gerontius before his lustration, "Softly and gently, dearly-ransomed soul."

THE APOSTLES

The "Apostles" is the second of the great oratorios of Sir Edward Elgar and in some ways his most remarkable work. Like "Gerontius," it was produced at the festival in Birmingham, being heard there Oct. 3, 1903. We have it on the composer's own authority that the thought of the "Apostles" came to him in his youth while attending a small school for boys at Littleton House, which Mr. Francis Reeve supervised. Mr. Elgar is reported to have said: "The idea of the work originated in this way: Mr. Reeve, addressing his pupils, once remarked: 'The apostles were poor men, young men, at the time of their calling; perhaps before the descent of the Holy Ghost not cleverer than some of you here.' This set me thinking, and the oratorio of 1903 is the result."

In the "Apostles" we see Elgar in a new aspect — that of his own librettist. The text, which is concerned with the building of the Church of Christ, is constructed from passages taken from various parts of the Scriptures, some of the most striking coming from the Apocrypha. This selection in itself was the work of many years. Canon Gorton pays it this tribute: "The libretto is the work of one who is signally familiar with Sacred Scriptures; one guided by literary instinct to choose the right thing; one rejecting temptations to be led away into many seductive paths, keeping steadily

before his eyes the central point of view. It is full of the spirit of Holy Fear. The Christ is never represented as using any words other than those recorded as spoken by him. There are sayings of Christ which Elgar regards as too sacred to be intrusted to human lips. The oratorio is a faithful effort to depict the simple individual characteristics of the followers of the Master. They are not idealized. They are Galilean peasants with limited visions, to be transformed by the ministrations and teachings of Christ into the great apostles of the Church."

The "Apostles" is regarded in many quarters as the most important oratorio written since Brahms' "German Requiem." Elgar makes even more striking and abundant use of the Wagnerian leitmotif than he does in "The Dream of Gerontius." In truth the charge most likely to be aimed at the work is overelaboration. Some say "It is the leitmotif system run mad." He has overused his symbols, so frequently giving a motive merely to interrupt it with another, that lucidity and impressiveness are marred. The motives are in addition usually too short to be easily grasped. It is, however, only of occasional passages that this criticism is true. It is for the most part marvelously and exquisitely expressive, though by no means a work which reveals itself fully with one hearing. To appreciate its depth and beauty it is necessary to listen to it again and again. Its reception at Birmingham was a triumph almost sufficient to recall the reception of Mendelssohn's "Elijah" in 1846. It was first sung in America Feb. 9, 1904, by the Oratorio Society of New York.

The work is divided into a prologue and two parts. The first part contains three scenes: (1) The Calling of the Apostles; (2) By the Wayside; (3) By the Lake of Galilee. The second has four: (1) The Betrayal; (2) Golgotha; (3) At the Sepulchre; (4) The Ascension. The prologue shows Jesus as the Son of God, endowed by the Holy Spirit to minister to men —"to heal the broken-hearted," "to preach deliverance to the captives, and recovering of sight to the

blind." The ultimate triumph of Christianity is promised, "as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth."

In "The Calling of the Apostles" we have the touching picture of Christ praying all night long upon the mountain, pleading for the world. In his loneliness the angels watch over him, rejoicing in his goodness. Then comes the wonderful scene of the dawn. The watchers on the temple roof discern the first streak of light. "It shines," they cry. "The face of all the East is now ablaze with light, the Dawn reaches even unto Hebron!" (These words are taken from the Talmud.) The temple gates are thrown open with a clangor of brass. From within the temple are heard the notes of a morning psalm and the shofar call which for centuries has waked the shadows of Jewish synagogues. But the radiance of the newly-risen sun is but a symbol of the Dawn of Spiritual Enlightenment for mankind made possible by the Calling of the Apostles to preach the Word. John, Peter and Judas joyfully discuss their calling. The words subtly characterize them. Even now we find in the utterances of Judas that too great deference for the Earthly Kingdom of Christ which shall result in his confounding.

"By the Wayside" is a scene of peace and quiet. Christ walks with the apostles and the holy women, giving them the beatitudes. They listen eagerly, each commenting on the blessing which most touches him. Each comment is a revelation of character. "By the Sea of Galilee" is in striking contrast. The narrator speaks of Jesus sending his disciples away in the ship to Capernaum while he goes up into the mountain to pray. In her tower overlooking the sea, Mary of Magdala broods over her past sinfulness. Upon her cringing ears steal the memoried echoes of past revelries — now so hateful to her. She calls upon heaven to have mercy upon her in her anguish, and to deliver her from her fear. She sees a great tempest suddenly rising upon the sea, and tossing upon the waves a ship distressed. And lo! one walking toward it upon the sea. Instantly the point of view changes

to the ship. "It is a spirit!" whisper the apostles in awe, and the reassuring words come: "It is I, be not afraid." Peter attempts to walk upon the water toward his Master, and is rescued by him. "He stretcheth forth his hand," breathes Mary Magdalene, a new hope in her heart. She witnesses the cessation of the tempest, and takes it as a symbol that her own storm-tossed heart may be eased. "In Cæsarea Philippi" treats of Christ's question: "Whom do men say that I, the Son of man, am?" The apostles report the various speculations as to his identity, when he asks: "But whom say ye that I am?" Peter answers with conviction: "Thou art the Christ, the Son of the living God." Then follows Christ's founding of the Church upon Peter's faith. A third scene in this section is "In Capernaum." Mary of Magdala follows after Christ, eager for absolution, and Mary, the Mother of Christ, offers the desolate one welcome. She seeks to do him homage, washing his feet with tears, and wiping them with her hair, and is not rebuked, though the women murmur scornfully that she is a sinner. To her eager plea for compassion Christ says:

"Thy sins are forgiven;
Thy faith has saved thee."

Christ blesses Mary of Magdala and she takes her place among the followers who sing, "Turn you to the stronghold, ye prisoners of hope."

Jaeger observes in his analysis, "It seems to have been the composer's aim in this scene to contrast the reward of Mary Magdalene, the repentant sinner, with the awful fate of Judas, the archetype of an unregenerate, despairing sinner."

The second part is concerned with the Passion and Ascension, those scenes with which the apostles were virtually associated being selected. The first scene is "The Betrayal," and here it must be explained that Elgar does not accept the obvious conclusion that Judas was a hypocrite of the coldest, coarsest type. He presents him rather as a man who believed thoroughly in his Master's divinity, but who, impatient with his unnecessary humility, thought by delivering him to his

enemies to force him to exert his power and at once establish his Earthly Kingdom. The sudden realization that the ancient sentence, "Woe to that man by whom he was betrayed," had been written of him drives him to self-destruction.

Perhaps nowhere else in music has "The Betrayal" been treated so fully. This scene begins with an account of the preaching of Christ and the twelve apostles throughout all the cities and villages. Christ refers to his approaching martyrdom. We find ourselves among the Chief Priests and Pharisees, who council among themselves how to be rid of this worker of miracles. We witness the terrible bargain of Judas with them, the payment of the thirty pieces of silver. Then follows the betrayal in Gethsemane, and the seizure of Jesus; the denial of the frightened Peter in the palace of the High Priest and the look which Christ casts toward him in the Judgment Hall, which sends the apostle into bitter weeping; the return of the silver by the remorseful Judas (whom the composer supposes to have entered the temple during a service), the indifference of the priests to his anguish, his contrite recollection:

> "Never man spake like this Man;
> He satisfied the longing soul,
> And filled the hungry soul with goodness."

The song of the temple singers falls on his ears like a reproach, and borne from the distance is the shout of the mob: "Crucify Him!" and Judas goes out seeking death.

The fifth section—"Golgotha"—is very short, consisting of those incidents which occurred when the tragedy was nearly over, the agony-laden cry of Jesus, "Eli, Eli, lama sabachthani!" ("My God, my God, why hast thou forsaken me?"), and the sorrowing words exchanged between Mary and John.

The sixth section—"At the Sepulchre"—is a relief from the heavy sorrow of the former. This relates to the coming of the faithful early in the morning, and the finding of the empty tomb. Again the watchers on the temple roof

see the sun rise over Jerusalem, and the angels sing Alleluias over the promise of the resurrection, and bid the faithful give the disciples the good tidings.

The seventh section—"The Ascension"—is a climax of earthly and heavenly joy. The risen Lord appears with his benediction, and quiets their anxiety as to whether the kingdom shall be restored to Israel, saying it is not for them to know. He gives them the mission to establish the Church among the Gentiles, and with the words: "Lo, I am with you alway, even unto the end of the world," he ascends on the cloud to heaven, and the work concludes with a splendid concert of earthly and heavenly thanksgiving.

The prologue is a rather extended movement, simply written, with an eloquent orchestral part which sounds the keynote of mysticism and announces numerous important motives, such as The Spirit of the Lord, Christ the Man of Sorrows, The Gospel, Christ's Mission, Light of Life, Preachers, Comfort, the Church, Christ the Son of God. In the "Calling of the Apostles" the calm of night is suggested by a sad little pastoral melody for English horn and two oboes. Then follows a wonderful entrance of the Prayer motive, with chords for muted horns and trumpets, organ, harps and strings, the song of the Angel Gabriel, "The Voice of Thy Watchman," sung as from a distance. The motives reveal the very thoughts of Christ. To this quiet but significant scene succeeds the radiant picture of the Dawn, which is Oriental in its musical coloring, employing the queer call of the shofar (the old Hebrew instrument made of ram's horn), the trumpets and drums, which depict the flinging wide of the gates; the melodious morning hymn, which embodies the ancient setting of the Ninety-second Psalm, and then the final glory of the sunrise over Jerusalem, painted by the most dazzling of orchestral means. The scene concludes with the conversation of the three apostles and their musical characterization, and at last the great ensemble, "The Lord hath chosen them."

"By the Wayside" is fragrant with unaffected simplicity. It has a feeling of the open air. "By the Sea of Galilee" is contrastingly dramatic. It would be difficult to exceed its beauty and originality, particularly of that portion entitled, "In the Tower of Magdala." Mary Magdalene's prayer, "O Lord, God of Israel," is a solo of great power. Then comes the weird choral "Fantasy," with its suggestion of dancing and carelessness. It is sung softly as if it were only the bitter reflection of Mary's brain. We see her thoughts, the haunting memory of her transgressions and her tardy realization of the hollowness of pleasure. The threads the spinner uses are some of them Sin, Revelry, Feasting, Dancing, Anguished Prayer, Joy, and then the Storm. Elgar's storm is modeled after none of the numerous tempests which have preceded it in music, but whatever the means, never more graphic have been the plunging of the waves, the artillery of heaven, the rattle of the rain and the moaning of the wind. The pathos of the conversion of Mary gains much from the exquisite polyphony of the accompaniment. The solo and chorus, "Proclaim unto them," in the scene in "Cæsarea Philippi" is greatly expressive. The next scene presents a wide range for expression, the comfort of Mary the Blessed extended toward Mary Magdalene, the hateful censure of the women, the prayer of Mary Magdalene, "Hide not thy face far from me," the forgiveness of Christ. The chorus, "Turn you to the Stronghold, ye prisoners of hope," is extremely fine.

Part two has an adagio prelude of tragic import. Jaeger calls these forty bars "a remarkable study in orchestration of the most modern type." One of the finest portions of the scene is the interpretation by a female chorus of the words, "And the Lord turned and looked upon Peter, and he went out and wept bitterly." Elgar has been fully inspired by these simple, moving words. Of this some one says, "The limits of expression would almost seem to have been reached." Also impressive is the scene in the temple. While the wretched Judas soliloquizes the singers chant a psalm in the

ancient Phrygian mode, the words carrying an unconscious indictment. Jingling and rattling accompany the return of the bribe, and the music dies gradually away as Judas is supposed to leave the temple. In the vivid climax, the brutal shouts of the rabble work upon his tortured soul. In the scene, "At the Sepulchre," there is a reminiscence of the dawn in the first scene, the shofar call, the song of the watchers, "The face of all the East is now ablaze with light," the Alleluias of the angels. It is a perfect picture of joy, achieved by simple means.

The inspired finale overshadows the great chorus, "Praise to the Holiest," in the "Dream of Gerontius." For it Elgar demands a semi-chorus in from one to four parts to which the mystic choruses are assigned; a chorus of female voices; four soloists, Mary the Mother of Christ, Mary Magdalene, John and Peter; a chorus of male voices to sing the words of the apostles; an orchestra of unusual proportions, and an organ. With these means Elgar has built up a superb tonal structure.

THE KINGDOM

The "Kingdom," produced at the Birmingham (England) Festival, Oct. 3, 1906, is a continuation or sequel to the "Apostles," and there has also been promised a sequel to the "Kingdom." At the Birmingham performance the new work was preceded by the "Apostles," that the connection between the two might be made plain. The "Kingdom" deals with the Church at Jerusalem, as the projected oratorio will deal with the Church of the Gentiles. The "Kingdom" is a simpler work than the "Apostles;" it is less closely enveloped in mysticism; it has perhaps more homogeneity than its predecessor. Many themes made familiar in the "Apostles" are again found in the "Kingdom," just as in Wagner's "Ring of the Nibelung," the "Valkyrie," "Siegfried," and the "Dusk of the Gods" employ motives encountered in the first part of the cycle, the "Rhinegold."

Listening to the music of the "Kingdom" with a sympathetic ear, one feels himself surrounded by the thoughts and emotions of the early Christian worshiper. The words suggest the story to the mind, while the music delicately but surely works upon the feelings, and one lives in an atmosphere that is full of sacred presence. The "Kingdom" appeals to the emotions through the imagination rather than through the text, suggesting by a chord or a motive some of the most dramatic situations. As, for example, when the apostles are in prison and recall that

Christ said that some of his disciples would be crucified, the orchestra strikes the Peter motive, and immediately the hearer recalls the Bible tradition concerning the death of Peter on the cross.

In the spring of 1907, Sir Edward Elgar made his first visit to America, where his choral work had been received with approving interest. On March 19 the New York Oratorio Society gave the "Apostles" at Carnegie Hall, and on March 26 the "Kingdom" was heard for the first time in this country, the composer conducting on both occasions. The soloists upon the latter were Corinne Rider-Kelsey, Janet Spencer, George Hamlin and Claude Cunningham, the characters taken being the Blessed Virgin, Mary Magdalene, St. John and St. Peter.

The work has the following divisions:

I.—In the upper room.
II.—At the beautiful gate. (The morn of Pentecost.)
III.—Pentecost. (In the upper room.) (In Solomon's porch.)
IV.—The sign of healing. (At the beautiful gate.) (The arrest.)
V.—The upper room. (In fellowship.) (The breaking of bread.) (The prayers.)

The text consists of passages selected by the composer from various portions of the Bible. But the story has not been told with sufficient clearness to make it intelligible to the auditor without a book of words. As previously mentioned, it takes up the history of the disciples of Christ in Jerusalem. The disciples and the Holy Women gather together in the upper room for the breaking of bread. They engage in ecstatic reminiscences of Christ's words and deeds and rejoice in their fellowship and calling. Peter, their leader, addresses them, speaking of the need of choosing a successor to Judas. Trusting the issue to God, they cast lots for the new apostle, and the lot falls upon Matthias, who is duly exhorted by his new brethren.

The section called "At the Beautiful Gate" pictures Mary and Mary Magdalene pausing before the temple on the morn of Pentecost. They speak of the man lame from his

mother's womb who is carried daily to the gate that the compassionate may give him alms. They speak of Christ the healer, and enter the temple. The first scene of the division called "Pentecost" is again the upper room, where the disciples have gathered to observe the day. As they pray, their preparation for the ministry is completed by the descent upon them of the Holy Ghost as "tongues parting asunder, like as of fire," and with "a sound as of the rushing of a mighty wind." The narrative continues with the amazement of the Jews who have observed the manifestation. They are further mystified by the fact that the apostles speak in many tongues after this Pentecostal visitation. "What meaneth this?" they ask. Then Peter makes a great address to the assembled multitude, "Ye men of Judea and all ye that dwell in Jerusalem," thus beginning his ministry. He speaks of Jesus of Nazareth and accuses the people of having sacrificed him. Their remorse is heavy. "Men and brethren, what shall we do?" they ask, turning to each other. Peter is able to give them the remedy. "Repent and be baptized, every one of you." "At the Beautiful Gate" is the first scene of that section entitled the "Sign of Healing." The narration tells of the apostles' work of conversion and of "the wonders and signs done by them." One of them is the healing of the lame man at the Beautiful Gate by Peter and John. They ascribe the glory to the lame man's faith. The next scene tells of the arrest and imprisonment of the faithful by the priests and Sadducees, because they "proclaimed in Jesus the resurrection from the dead." They make their durance sweet with thoughts of him, resigning themselves even to the possibility that some shall be killed and crucified "for his name's sake."

In the fifth section they meet in fellowship again in the upper room. They speak of their inability to obey the priests' injunction not to teach in his name. "We cannot but speak the things we saw and heard," they say simply, and ask for courage and strength to meet opposition. Concluding scenes of deep solemnity are the Breaking of the Bread and the saying of the Lord's Prayer.

The orchestral prelude presents several themes or leading motives from the "Apostles," such as the "Gospel," the "Apostles," "Christ's Loneliness," "Christ's Look at Peter after the Denial," "Peter," and so forth. The "Peter" theme consists of three poignantly expressive chords. The composer's use and development of this theme in the prelude is such that we know Peter is to be the leading character in the work. We are afforded a glimpse of Peter's very soul — of his frenzy when he thinks of the denial, of his later resolve to devote his energies to the Christian ministry. Important new themes are here introduced; one symbolizing the "Real Presence at the Breaking of the Bread," based on an antiphon, "O Sacrum Convivium" ("O Sacred Feast"), dating from the Twelfth or Thirteenth Century; another, the "New Faith," entrusted to the strings alone. As usual with Elgar, the first scene develops from the prelude without any break. This proceeds quietly and prayerfully for several pages until a more dramatic spirit enters at the words, "For while all things were in quiet silence." In course of time we have Peter's first address with its effective setting. After the casting of the lots for the new apostle the climax of this scene comes in the thrilling chorus, "O ye priests!" This is not only one of the finest portions of the score of the "Kingdom," but one of the most convincing examples of the composer's great gifts in choral and orchestral writing. A scene of simple, almost idyllic beauty between two more dramatic portions is that entitled, "At the Beautiful Gate."

In the ensuing section, "Pentecost," the "Kingdom" reaches its highest dramatic point. The pictorial inspiration of the rushing of the wind, of the tongues of fire descending from heaven, the wonder and joy of the disciples, has worked effectually upon Elgar. Especially vivid is the flickering and surging of the flames. The "Tongues of Fire" motive is heard in majestic development in the next scene, "In Solomon's Porch," where the bewildered people are gathered to discuss the strange things.

Of the second of Peter's declamations Jaeger says: "Peter's address rises well to the height of a great argument. Breadth, dignity and dramatic intensity, a persuasive directness and heart-moving pathos distinguish it, and the whole scene bears the stamp of the composer's earnestness and conviction." It gains great intensity at the charge against the people. "Ye, by the hand of lawless men, did crucify and slay." At this thought the echoes of many familiar motives are heard — the "Soldiery," the "Passion," "Golgotha," "Christ's Loneliness," and so forth, and at this point "Contrition," a new motive of great emotional beauty, is introduced. Peace and happiness expressed in terms of almost sensuous beauty flood the "Sign of the Healing;" among the impressive incidents of the "arrest" is the orchestral nocturne which preludes Mary's soliloquy, "The sun goeth down." Bits of old Hebrew melodies are encrusted in the score. One of the fine portions of the oratorio is the scene of the "Breaking of the Bread," whose awe and solemnity is tremendous. One of the most powerful choral passages follows in the setting of the Lord's Prayer.

DEVELOPMENT OF THE MASS

It is the purpose of this chapter to extend a short insight into the Mass as celebrated in the Western division of the Catholic Church. It is not the intention to present a detailed account of the Mass, for it would be utterly impossible to attempt to do so in such a meager space, when whole volumes have been written on this extensive subject, but we purpose to offer a concise and reliable survey, as comprehensive as possible, drawn from authoritative sources and worthy of consideration. The object of this account is not to provoke controversy but to render a clear statement of the bare facts without any false coloring, solely for an educational purpose.

The chapter is divided into two parts: The first concerns itself with the ordinary or Low Mass, whilst the second treats of the High Mass, its development and the inspiration it has afforded to the geniuses of the musical world by inducing them to direct their talents toward its further embellishment through the medium of their art.

The Mass is the great central rite of the Catholic Church and embodies its fundamental doctrines. The Catholic Church believes and teaches that whenever Mass is celebrated the true body and blood of Christ, really, truly and substantially present under the appearances of bread and wine, are

again offered to Almighty God in an unbloody manner, in praise, petition, thanksgiving and atonement as truly and actually as in the bloody sacrifice on Calvary.

There is a diversity of opinion regarding the derivation of the term "Mass." Some contend that it comes from the Hebrew word "Massah," a debt or obligation; others again maintain that it is derived from the Greek word "Myesis," initiation; whilst a third class proposes the solution that it is merely a modernized form of the obsolete "Mes" or "Messe," which among northern Europeans meant a banquet or very often a sacrificial offering. Whilst this last meaning is closely allied to the present meaning of the word Mass, by far the majority of liturgical writers, however, steadfastly adhere to the opinion that it owes its derivation to the Latin "Missa" or "Missio," dismissal, substantive of "mittere," to send, which, in all probability refers to the custom prevalent during the first five or six centuries of the Church, of dismissing the catachumens — those who are receiving instructions in the faith but are not as yet baptized — and the public penitents from the church before the more solemn part of the divine service began. This last opinion is that generally accepted by all as being the most natural derivation of the word "Mass." The liturgy contains the expression: "Ite, missa est" ("Depart, it is the dismissal"), which is pronounced at the conclusion of the ordinary or Low Mass and in Solemn Masses sung by the deacon at the close of the service.

The Sacrifice of the Mass was instituted by Christ himself at the Last Supper, when, seated in the midst of the chosen twelve he left us a lasting memorial of his beneficence. He took the bread that remained after the supper and giving thanks, blest, broke and gave it to his disciples saying: "Take ye and eat, this is My Body;" in like manner he took the chalice with the wine in it, blest it and gave it to his disciples with the words: "Drink ye all of this; for this is My Blood. Do this for a commemoration of Me." (Matt. xxvi., 26-28; Mark xiv., 22-24; Luke xxii., 19-20; 1 Cor. xi.,

23, sq.) By this last sentence he gave his disciples and their successors the power of offering the Sacrifice of the Mass in perpetuity.

The ablest liturgical writers express the opinion that St. Peter, the leader of the apostles and the Vicar of Christ on earth was the celebrant of the first Mass, which probably took place in the same Cenacle (dining-room in which the Last Supper was eaten) at Jerusalem, where on the evening before his death, Christ instituted the Sacrifice of the Mass. From the testimony of Holy Scripture we may draw the conclusion that St. Peter celebrated this first Mass after the feast of Pentecost, for the Sacred Writings inform us that before the descent of the Holy Spirit, the apostles and disciples "were all persevering with one mind in prayer," and after their enlightenment by the Holy Ghost, "the breaking of bread" (the celebration of Mass) is mentioned. (Acts i., 14, and ii., 42 and 46.)

As regards the language in which the first Mass was celebrated, it may be safely stated that the Syriac tongue was employed. For this language was used throughout the greatest part of Judea, pre-eminently Jerusalem and the surrounding territory, and doubtlessly it was the vernacular of the Savior. And, as the first Mass was celebrated in Jerusalem, the opinion is generally held that it was celebrated in the Syriac tongue.

In the very earliest days, Mass was celebrated in Syriac, Greek and Latin. In Syriac because as was before stated this language was used in Jerusalem and its vicinity, whilst St. Jerome testifies that Greek was spoken to a great extent in Palestine.

The Latin, however, gained a far greater sway in the Holy Land during the time of our Lord and his apostles than either of the other two languages. This fact was due, in a great part no doubt, to the conquest of Judea by the Romans; and when the territory became a Roman province it is not at all out of place to suppose that the language was to some extent forced upon the inhabitants of that region.

At the present day Mass is celebrated throughout the world in nine different languages: The Latin, Greek, Syriac, Chaldaic, Sclavonic, Wallachian, Armenian, Coptic and Ethiopic.

Up to the middle of the Ninth Century the entire Church was united and professed allegiance to the Pope, but at that period the Church of the Greek Empire refused to obey the Sovereign Pontiff and became separated from the entire body of the Church, hence arose the division of the Church into the Eastern and Western Church. After the Twelfth Century the Russian Empire also became separated. In 900 the Eastern Church was again united to the Western Church by submitting to Pope Formosus, but in the Eleventh Century a separation was again effected and it was not till 1439, at the Council of Florence, that the two divisions were again reunited, only to be separated a few years later. Another union has not since been effected, and hence there exists today the schismatic Greek Church. However, this essay concerns itself with the Mass as said in Latin, according to the Roman liturgy.

The Mass itself does not appear to have been a ritual drawn up by a deliberating ecclesiastical council, but seems to have been a growth around the idea of the Last Supper and the circumstances connected with Christ's bitter Passion and death and to have been the fulfilment of the Savior's injunction to the apostles: "Do this for a commemoration of me."

The apostles indeed determined the fundamental points of the Christian liturgy, but succeeding centuries have contributed to the liturgical cycle. The Apostolic Constitutions attributed to St. Clement of Rome and dating back to the last part of the Second Century, are the first collection of the apostolic traditions. Among the Popes who are distinguished by the labors in developing and preserving the Roman liturgy, used in the Western Church, are the following: St. Sixtus, St. Sylvester, St. Damasus I., St. Leo, St. Gelasius, St. Gregory the Great, St. Stephen II., St. Pius V., Clement VIII., Benedict XIV., and Pius IX.

If the reader will consult the preface of Cochem's "Explanation of the Holy Mass," where the Apostolic Constitutions are given in abridged form, he will notice their similarity to the prayers and ceremonies of the Mass to be found in any modern Catholic prayer-book.

The liturgy grew steadily and was finally molded into that form which is at present employed in the Church and whose immutability no ecclesiastical power on earth can alter. One secret of its utter indifference to change lies in the fact that it has never been taken from the changeless Latin and thus has been safeguarded from the intrusion of new meanings, which in a living language often came to inhabit the old. This strict adherence to the Latin, sometimes criticized as pedantic, is maintained by the Church for various reasons.

The Church employed the Latin in the beginning, and, as she never alters her faith, she has deemed it inadvisable to alter her language. If the language employed by the Church were subject to change no end of confusion would exist because of the new meanings some words would continually assume; in her wisdom she is aware that unity in respect to language exercises a great influence in the preservation of the unity of belief, for national churches are built upon the foundation of national languages. Moreover, a spirit of universal brotherhood is fostered by the use of a common language. A book written early in the Nineteenth Century explains the advantage thus: "Though scattered through so many various nations, from the rising to the setting of the sun, and from one pole to the other, Catholics not only have the same faith, the same ecclesiastical government, and the same sacraments, but also the same sacrifice; it is therefore exceedingly convenient that they should in regard to these great and important subjects, as far as may be, have only one language, so that however separated by rivers, by mountains, by seas, by climate, by customs, by modes of government and all the circumstances which create so much diversity upon the face of the earth, they might find themselves united by this

great bond of communion at the holy altar of the house of the common Father . . . the priest by this regulation can officiate at every altar, the faithful find themselves everywhere at home."

Further, by maintaining the Latin language in her services and demanding that her ministers foster it, she has acquired for herself the literary treasures of nineteen centuries of Christianity. For, because of this she has gained "access to the writings of some of the most illustrious doctors of the Church, to canon and civil law, to the ancient councils and to many other documents of value, which would have otherwise been totally out of reach."

Mass is celebrated on every day of the year, with the exception of Good Friday. From time immemorial the celebration of regular Mass has been eliminated on this day because in it there is more or less rejoicing and in the words of St. Thomas (Summa Theolog. p. 3, q. 83, art. 2), "it is not becoming to represent the Passion of Christ mystically by the consecration of the Eucharist whilst the Church is celebrating it as if really happening." Mass may not be said earlier than dawn or later than mid-day, and priests are forbidden to say it more than once a day, except on Christmas, when they may say it three times, and through dispensation twice on Sundays. In some countries it is also said three times on All Souls' Day. The priest who says Mass must have abstained from all food and drink from the previous midnight, for no food must have passed the lips of the celebrant before he partakes of the Eucharistic elements.

From the circumstances attending the celebration of Mass, from the ceremonies employed, and the peculiar purpose for which it is offered, the Divine Service has received different qualifying names. Some of the names have passed into disuse as the Masses are no longer celebrated, so we will confine ourselves to a short sketch of the principal Masses, viz., The Solemn High Mass, the Simple High Mass, the Low Mass and the Pontifical Mass, the Nuptial Mass, the Requiem Mass and the Mass of the Presanctified.

When Mass is celebrated with great splendor, with a deacon and sub-deacon and a full corps of assistants, it is denominated a Solemn High Mass. It receives the name "high" from the fact that it is chanted in a high tone of voice. When the deacon and sub-deacon are dispensed with, such a Mass receives the name of Simple High Mass, or Missa Cantata.

The Low Mass derives its name from the low tone of voice in which it is said. It is in a great part read by the priest in an ordinary tone of voice and unusual marks of solemnity are omitted; all the assistants are dispensed with save the server, who merely answers the responses and administers to the wants of the altar. A Mass celebrated by a bishop is known as a Pontifical Mass.

Since the Church has always desired that, if possible, Mass should be offered up in behalf of a newly married couple, a special service has been set aside in the Missal entitled "Missa pro Sponso et Sponsa," i. e., Mass for the bridegroom and bride, or in other words the Nuptial Mass.

The Mass of Requiem is that which is celebrated in behalf of the dead. Masses of this kind are said, first, on any day between the person's demise and his burial; second, on the third day after death in memory of the Savior's Resurrection after remaining in the grave three days; third, on the seventh day after in memory of the mourning of the Israelites for Joseph (Genesis, i., 10); fourth, on the thirtieth day after in memory of Moses and Aaron, whom the Israelites lamented for this length of time (Numb. xx.; Deut. xxxiv.); and finally on the anniversary after the lapse of a year.

The Mass of the Presanctified derives its name from the fact that it is celebrated with a Host which has been consecrated on a previous occasion and has no consecration of either element itself. This Mass is celebrated but once a year — on Good Friday. It differs from the ordinary Mass, too, in so far that communion is not given during the service.

So far we have treated the Mass in its institution by Christ, the time, place and language of its first celebration by St. Peter, and have given a short account of the separation of the Church into its Eastern and Western divisions, have stated why in the Western Church Mass is always said in the Latin tongue and have acquainted the reader with the principal kinds of Masses in use in the Church today, we now desire to give a short account of the ordinary Low Mass as it is celebrated according to the Roman liturgy in the Western division of the Catholic Church.

The Introit (entrance), so called by that name either because it is strictly speaking the beginning of the Mass or in Solemn High Masses it is chanted by the choir as the priest approaches the altar, consists generally of a verse from the Psalms, preceded by an antiphon (a short verse sung before the Psalms or other portions of the Catholic ritual). It announces the subject of the mystery or of the feast which the Church commemorates in offering up the solemn sacrifice.

Some writers ascribe the introduction of the Introit into the Mass to Celestine I. (A.D. 423-432), whilst the majority of liturgical writers now attribute it to St. Gregory the Great, for the latter arranged the Introits as they now exist together with the Graduals, Offertories, Communions, etc., in a separate book entitled the Antiphonary.

Nearly all the Introits are drawn from the Psalms with the exception of those for the Feast of the Nativity, Ascension, Pentecost, for St. Peter the Apostle. These four, though not taken from the Psalms, are nevertheless drawn from Holy Scripture. A few also are not taken from the Scriptures; they, however, do not call for special mention.

As a general rule the Introit is a key to the entire Mass of the day. If the occasion be one of great solemnity or rejoicing, the Introit is taken from a Psalm expressive of great joy; if the occasion be one of sadness, the Introit is drawn from those Psalms known as the "elegiac," expressing great sorrow. On feasts of particular saints the Introit given is one reflecting some important feature in the saint's life.

In the earlier days it was customary to recite an entire Psalm with the Gloria Patri (Glory be to the Father) at the Introit, but for the last twelve centuries or more only a few verses of the Psalm have been said. After the Gloria Patri the antiphon is repeated as far as the Psalm. The sentiment of the Introit is that of the Patriarchs of old expressing their longing for the coming of the Savior.

The Kyrie eleison (Lord have mercy) is an invocation repeated three times and is addressed to each of the three persons of the Blessed Trinity. The words "Kyrie eleison" are recited three times, then the words "Christe eleison" (Christ have mercy) are said thrice, followed by a repetition of the words "Kyrie eleison" three times. The first three are addressed to God the Father for his bountiful mercy; "Christe eleison" is said to God the Son, the author of our redemption, and "Kyrie eleison" is again repeated to God the Holy Ghost, the Sanctifier and Consoler.

Common opinion seems to attribute the introduction of the "Kyrie" to Pope Gregory the Great, but this has been proven to be erroneous, for it has been clearly shown that the "Kyrie" was in use at least sixty years before Pope Gregory's pontificate.

This prayer is said in Greek along with other phrases in Hebrew and Greek to testify to the unity of faith of the Romans, Greeks and Jews. Another well-founded reason for the retention of these three languages — Latin, Greek and Hebrew — lies in the fact that the inscription on the Savior's cross was written in these languages.

In former times it was not determined how many times the Kyrie eleison should be repeated, but it was left to the will and discretion of the priest and it was even omitted in some Masses. Now, however, it is the universal rule to say the Kyrie in all Masses and only the prescribed number of times.

The "Gloria in Excelsis" is commonly known as "the hymn of the angels" because it begins with the words which the angelic host sang over the manger in Bethlehem. As to

the authorship of the remainder some doubt has arisen. A widely circulated opinion attributes it to St. Hilary of Poitiers, although according to Cardinal Bona, its authorship is unknown, its existence in the present form dating back to a time previous to the Council of Nice in A.D. 325.

So far it has not been determined with certainty who introduced it first into the Mass. This much is known, however, that, until the composition of the entire hymn, only the angelic words were used and only in the Mass of Christmas; that up to the accession of Gregory the Great to the Papal throne because of its grandeur priests were allowed to say it only on Easter Sunday, whilst the bishops were permitted to say it on Sundays and days of festivity. It was not till the Tenth or Eleventh Century that the privilege of saying it in every Mass was granted alike to priests and bishops.

Since the "Gloria in Excelsis" is a hymn of joy and festivity it is inappropriate for occasions of sorrow and grief, and hence is omitted in Masses for the dead, during Advent from Septuagesima to Passion Sunday (unless the Mass be in honor of some saint) and during the Lenten season. The Gloria is also known as the Major Doxology (speech of praise).

After the "Gloria in Excelsis," the words "Dominus Vobiscum" ("The Lord be with") are addressed to the people, and then the Collect or Collects of the day are read. These prayers are so called either because they are offered up for the faithful assembled, or because the sentiments and desires of the faithful are, as it were, gathered together and presented to God for fulfilment.

In Masses on solemn occasions but one Collect is generally read, whilst in ordinary Masses three are prescribed. It is not permitted to say more than seven Collects at one Mass and it is seldom that this number is reached except when some special commemorations are made. The Collect closes with the Hebrew word "Amen" (so be it), spoken by the server. The custom of adding the "Amen" at the con-

clusion of prayers seems to be derived from the Old Law, for it is very common to both the Old and the New Testament.

The Epistle is a reading generally taken from the Epistles of the Apostles, especially from those of St. Paul. Previous to the circulation of the Epistles, parts of the Old Testament were read, but, with the composition of the Epistles, the old custom was superseded by that now in vogue. In the earliest ages of the Church, there was no rule governing the choice of an Epistle for the reading, but afterwards at the request of Pope St. Damasus (366), St. Jerome assigned an Epistle and a Gospel for each day, and it is probably this series that is in use in the Mass today.

After the Epistle follows the reading of the Gradual (from the Latin, gradus, steps), so-called because it was not sung from the altar, but on the steps of the "ambo," an elevated lectern or pulpit. The Gradual is composed ordinarily of two verses from the Psalms or some other part of the Scripture. By some writers the Gradual is attributed to St. Celestine I., by others to St. Gregory the Great. The Gradual is generally followed by either the Alleluia or the Tract, but sometimes it is unaccompanied.

The Alleluia is a Hebrew term expressing jubilation, which signifies "Praise the Lord." Because of its joyous character it is omitted on occasions of sorrow and during the penitential seasons.

The Tract, which is said in place of the Alleluia when the latter is not used, is composed of three or four verses of a Psalm or sometimes of the entire Psalm as on Palm Sunday and Good Friday. The word Tract is derived from the Latin, trahere, to draw out, and the prayer was so called because it was drawn out in a slow, measured tone, there being no interruption on the part of the choir.

The Sequence is so called from the Latin, sequi, to follow, because it follows immediately upon the Gradual. It is also known by the term "prose" because it is written in a sort of verse, though not confined by any laws of metrical composition, accent rather than quantity of syllable being

considered. In the olden times every Sunday in the year, except those in the penitential seasons, possessed its own particular Sequence. But gradually there crept in a certain abuse due to the careless manner in which they were written and the great number which were in use. The Church, therefore, determined to investigate which were the best and to retain those which were marked for their excellence. The principal steps in this line were taken by the Council of Cologne in A.D. 1536, and the Council of Rheims in A.D. 1564, and after a rigid examination only five out of all then in use were considered worthy of retention, viz., Victimæ Paschali (Unto the Paschal Victim), for Easter; Veni, Sancte Spiritus (Come, Holy Ghost), for Pentecost; Lauda Sion, Salvatorem (Praise high thy Savior, Sion, praise), for the Feast of Corpus Christi; Stabat Mater Dolorosa (Stood the mournful Mother), on the Feasts of the Seven Dolors of the Blessed Virgin, and in the Sistine Chapel, as an Offertorium on the Thursday in Passion Week; and the Dies Iræ (The day of wrath), for Masses of the dead.

As to the authorship of the "Victimæ Paschali," there exists some doubt. Many critics attribute it to a certain monk named Notker, of the Monastery of St. Gall in Switzerland, whilst by others it is credited to Robert, King of the Franks.

Most critics agree in attributing the composition of the "Veni, Sancte Spiritus" to Blessed Hermann Contractus. Others, however, consider it the work of Pope Innocent III., St. Bonaventure or Robert, King of the Franks.

All liturgical writers are of one mind in ascribing the "Lauda Sion, Salvatorem" to St. Thomas Aquinas, who wrote it probably at the request of Pope Urban IV. for the Mass of Corpus Christi.

The authorship of the "Stabat Mater" is again a disputed question. Many ascribe it to Jacoponi (1306), also known as Jacobus de Benedictis, a Franciscan monk, others still agree in ascribing it to Pope Innocent III., whilst still others consider it as the work of St. Bonaventure.

As to the authorship of the "Dies Iræ" a great deal may be said. We will introduce, however, the opinion of O'Brien in his volume "The History of the Mass" pp. 226 and 227. "The authorship of the 'Dies Iræ' seems the most difficult to settle. This much, however, is certain: That he who has the strongest claims to it is Latini Orsini, generally styled Frangipani, whom his maternal uncle, Pope Nicholas III. (Gaetano Orsini), raised to the cardinalate in 1278. He was more generally known by the name of Cardinal Malabranca, and was at first a member of the Order of St. Dominic (see Dublin Review, vol. XX., 1846; Gavantus, Thesaur. Sacr. Rit., p. 490).

"As this sacred hymn is conceded to be one of the grandest that has ever been written, it is but natural to expect that the number of authors claiming it would be very large. Some have attributed it to Pope Gregory the Great, who lived as far back as the year 604. St. Bernard, too, is mentioned in connection with it and so are several others; but as it is hardly necessary to mention all, we shall only say that, after Cardinal Orsini, the claims to it on the part of Thomas de Celano, of the Order of Franciscans Minor, are the greatest. There is very little reason for attributing it to Father Humbert, the fifth general of the Dominicans, in 1273; and hardly any at all for accrediting it to Augustinus de Biella, of the Order of Augustinian Eremites. A very widely circulated opinion is that the 'Dies Iræ' as it stands now is but an approved form of a Sequence which was long in use before any of these authors whom we have cited."

The "Dies Iræ" has been translated into every language of Europe and even into Greek and Hebrew. Mozart, Doctor Johnson, Sir Walter Scott and Jeremy Taylor are one in their expression of admiration of it. Suffice it to say, however, that the "Dies Iræ" is "the acknowledged masterpiece of Latin poetry and the most sublime of all uninspired hymns." (Schaff).

After the Sequence follows the Gospel, the most solemn of the readings during Mass, because it represents Jesus Christ, and contains the Savior's history and words. To St. Jerome is attributed the series and order of the Epistles and Gospels for the Sundays of the year as read in Mass. It has been proven that the reading of the Gospel during Mass dates back to the times of the apostles, the practice beginning after the Gospels had been written by the Evangelists.

After the reading of the Gospel, if there be no sermon, follows the reading of the Creed, which is an abridgment of Catholic truths. The Creed in use in the Mass is not that known as the Apostles' Creed, but is that based on the Apostles' Creed which was formed at the Council of Nice in 325, developed at the Council of Constantinople in 381.

In the first five centuries there probably was no Creed said in the Mass in the Western Church, although some authors claim that the Apostles' Creed was said up to 325. It was not until about 1014 that the Credo was introduced into the liturgy of the Western Church during the Pontificate of Benedict VIII.; however, it had been said for some time in the churches of Spain and France. The Credo is proper to all Masses on Sundays, to all Feasts of our Lord and the Blessed Virgin, to all Feasts of the Apostles and Doctors of the Church and of the Holy Angels and to the Mass of the Feast of Mary Magdalene. The Credo is not said in the Masses of Martyrs, Virgins, Confessors, or in Masses for the dead.

The Offertory (Latin, offerre, to offer) is the beginning of the Mass proper, that is, of the sacrifice of the bread and wine.

At present the word "Offertory" is used in two distinctive meanings; first, the prayer called in the Missal the "Offertorium," and second, all that takes place upon the altar from the recitation of this prayer to the end of the oblation of the bread and wine.

The Offertory consists of an anthem recited by the priest after the Credo or the Gospel if the Credo is not

proper to the Mass of the day, when he places the host on the paten and receives the wine in the chalice and offers both to God. In ancient times the anthem was longer and more complicated than the present form. The Offertory derives its name from the ancient custom of the people of presenting at this part of the Mass their offerings of bread and wine which were to be consecrated during the Holy Sacrifice.

After the Oblation with its accompanying prayers the Preface is recited. The Preface is a hymn of thanksgiving, analogous to the prayer of thanks which Jesus Christ said when he took the bread and wine to change them into his Body and Blood.

According to reliable authorities the Preface dates back to Apostolic times. At first it was customary to have a particular Preface for every feast and hence the number became very great, but towards the Eleventh Century the Roman Church eliminated all but nine, to which two more were added later on, so that at present eleven is the number in the Roman Church. The Preface terminates with what is known as the " Triumphal " or " Seraphic " hymn, viz.,

> "Holy, holy, holy, Lord God of Sabaoth.
> Heaven and earth are full of thy glory.
> Hosanna in excelsis.
> Blessed is he that cometh in the name of the Lord.
> Hosanna in excelsis."

After the Sanctus follows the Canon (from Greek Kanon, rule) which includes the prayers after the Sanctus as far as the Pater Noster, although in olden times it began with the Preface. It is so called because it is the fixed rule or order of prayers according to which all priests are obliged to offer the Holy Sacrifice.

The Church has always been most careful to prevent any change being made in the Canon and she shows her disapproval of any innovation into this part of the Mass by forbidding all meddling with it under pain of her severest censures. She is so solicitous for the preservation of the

Canon that she will not even allow a correction to be made, lest by so doing its antiquity be destroyed.

The antiquity is admitted by all writers, but the real author and the exact date at which it was composed are disputed questions. According to the Council of Trent (Sess. XXII., chap. iv.) the words composing it have been handed down from the Savior, Apostolic tradition and the Popes. Certain it is, however, that the Canon has not undergone any change since the time of St. Gregory the Great, and the slight additions that that Pontiff made are so insignificant that it may be justifiable to say that it dates back to the Apostolic times.

In former times the Canon was known by several names. By Pope Gregory the Great it was called the Prayer; by St. Cyprian, the Oration; by St. Ambrose, it was styled the Ecclesiastical Rule; and by St. Basil, the Secret. By many of the ancient fathers it was denominated the Action, to indicate its excellence. It may perhaps be of interest to know that the only Masses in which the Canon is interrupted are the Nuptial Mass and the Mass in which Holy Orders are conferred. In the words of O'Brien (p. 297), "the Church possesses nothing more venerable than this sacred memorial."

The Consecration is the most important part of the Mass, for in it lies the essence of the Sacrifice. It consists in the repetition of the words which Christ uttered at the Last Supper when he instituted the Sacrifice of the Mass: "This is My Body; this is My Blood."

For the history of the Consecration it is not necessary to examine any of the ecclesiastical records, for the testimony of the Gospels and the Epistles of St. Paul is amply sufficient and, being the inspired word of God, is absolutely irrefragable.

After the Consecration the Sacred Species are elevated for the veneration of the faithful. At first it was customary to elevate but one species, the consecrated Host, but later on it became the practice to elevate both of the Sacred Species — the consecrated bread and wine — as at present.

Previous to the Eleventh Century the elevation took place at the end of the Canon, a little before the Pater Noster, but in the Eleventh Century the present discipline of elevating the Sacred Species at the Consecration was introduced, most probably as a protestation against the heresy of Berengarius who denied Transubstantiation. This new rite of elevation first came into use in France, of which country Berengarius was a native; but in the Thirteenth Century it became general.

We will now pass over from the Consecration and Elevation to the Pater Noster or Lord's Prayer which the priest says after the conclusion of the Canon. The custom of saying the Lord's Prayer has existed ever since the days of the apostles, who themselves recited it in the Masses which they celebrated. The Pater Noster did not always occupy the same position in the Mass as it does today, its place in the Mass at the present time having been determined by St. Gregory.

The Agnus Dei, the last prayer before the Communion, is an invocation to the Savior, based on the words of St. John the Baptist, who exclaimed upon seeing Christ for the first time: "Behold the Lamb of God — behold him who takest away the sins of the world." In the Mass the priest says three times "Lamb of God, who takest away the sins of the world," twice followed by the words, "Have mercy on us," and the third time by the words, "Grant us peace." At first all three invocations ended with the words, "Have mercy on us," and it was only in the Thirteenth Century that the words, "Grant us peace," were added after the third invocation because of the disturbances which at that time harassed the Church. In Requiem Masses since the Eleventh or Twelfth Century, the first two invocations are followed by the words, "Grant them rest," and the third by the words, "Grant them eternal rest."

The introduction of the Agnus Dei into the Mass is generally attributed to Pope St. Sergius I. (687-701), because, although previous to this time it existed in the Mass

but was sung only by the choir, he ordered it to be sung by both priests and people. According to the present discipline, however, the Agnus Dei is sung solely by the choir. At first the number of times the Agnus Dei was to be said varied; sometimes it was said once, sometimes twice and in the Eleventh Century it was often said three times, and the present usage of saying it three times probably dates from that period.

After the reception of Communion by the priest, those among the faithful desiring to receive, approach the communion rail; after they have partaken of the Sacred Banquet the priest recites the Communion and Post Communion, in which he begs Almighty God for his protection and grace and closes the Mass with the words "Ite, missa est" ("Go, it is the dismissal"), the blessing and the Last Gospel.

In ancient times the Mass terminated at the end of the "Ite, missa est." But at present it is concluded with the Gospel of St. John, known as the Last Gospel. Previous to the time of Pope Pius V. the priest could say or omit it as he wished, but that Pontiff made the recitation of the Last Gospel obligatory.

We have now completed our survey of the Low Mass, giving a short, reliable history of its principal parts and showing how it has arrived at its present stage of development; how it is based on the words of the Savior at the Last Supper. We shall now turn our attention to the High Mass, or rather the Solemn High Mass, for it is only in these Masses that music forms a prescribed part, and hence with them this sketch is mostly concerned. The procedure of the Solemn High Mass is as follows, though by no means given in minute detail:

The celebrant priest and his ministers begin the service with the recitation in a low voice of the Forty-second Psalm, (Forty-third in Protestant version), "Judica me, Deus" ("Judge me, O God"), which is the psalm written by David when he had fled from court to escape the wrath of Saul. The priest then says the "Confiteor." The choir chants

from the Gradual the plain-song Introit appointed for the day, and proceeds to the singing of the three-fold Kyrie. Meantime the priest receives the Thurible, or censor, from the deacon, and ascending to the altar with his assistants, incenses it, repeating in a voice inaudible to the congregation the Introit and the Kyrie. Then standing in the middle of the altar, when the music has ceased, he intones the words, "Gloria in excelsis Deo" to plain-song melody. The choir takes up the Gloria beginning with the words, "Et in terra pax," ("And peace on earth"). While naturally the usual "Gloria" music is of a joyous character, the words, "adoremus te" and "Jesu Christe" are sung slowly and with marked solemnity, the officiants uncovering their heads at these points. The priest now recites the Collects for the day, the Epistle is read in monotone, the choir sings the plain-song Gradual, Tract, Alleluia or Sequence, according to the occasion, and the Gospel is sung by the deacon. The priest intones the Credo, singing "Credo in unum Deum," ("I believe in one God"), and the choir takes it up at this point. The spirit of the text is supposed to be reflected as faithfully as possible in the music, which in consequence is of varied character. The people kneel after the words "descendit de cœlis" ("He descended from heaven") and rise after "Et homo factus est" ("And was made man"). The custom of singing the Credo at Mass was not introduced until the pontificate of Benedict VIII., who ordered that it should be sung. The Credo is followed by the intoning of the Offertorium. During the incensing of the oblations, (the sacrificial bread and wine) and the altar, and the recitation of the secret prayers by the celebrant, it is customary for a "motet" to be sung by the choir, or an organ voluntary played. St. Augustine originated the custom of singing psalms during the Offertory. The "motet" must be sung in Latin unless permission be granted by the Holy See to sing it in some other language. After the "sursum corda" and the proper preface, a bell is thrice rung by the acolyte, and the choir sings the Sanctus of which

"Osanna" is a part. At a very early period the Sanctus was sung by the priest and people in unison. The consecration (transubstantiation) and elevation of the Host are followed by the singing of the Benedictus in a quiet fashion. The Pater Noster is given in plain-song by the celebrant, and while the choir is singing the Agnus Dei, (the last musical movement) he receives the communion. Then the choir sings the plain-song Communio, the celebrant recites the Post-Communion, which is a prayer for protection and grace, the deacon sings the words of dismissal, "Ite, missa est," and the mass is concluded with the blessing and Gospel of St. John.

The musical composition called a Mass, such as Cherubini's "Mass in A," the "Imperial Mass" of Haydn, or Beethoven's "Missa Solemnis," is a musical setting of those portions of the Mass which do not vary with occasion, and which are sung by a choir. These portions are the Kyrie, Gloria, Credo, Sanctus and Benedictus, and Agnus Dei. The musical composition called Requiem, or Mass for the Dead, consists of the Introit (Requiem æternam) and Te decet hymnus, Kyrie eleison, Dies Iræ, Offertory (Domine Jesu Christe), Communion (Lux æterna), and sometimes the Responsorium, ("Libera me Domine"), which Verdi has included in his famous "Manzoni Requiem." These choral Masses must be distinguished from the larger office of the Mass of which they form a part.

It seems almost from the first to have been the custom to associate the words of the Mass with music, the idea having been less startling perhaps from the fact that the Jews had made conspicuous use of music, both vocal and instrumental, in their synagogues. As early as his day (A.D. 112), Pliny the Younger relates of contemporary Christians that they "sang to Christ, as to a god, an antiphonal hymn." In early times the Mass was all of it sung to the simple, unaccompanied plain-song, which was all of music then. Until the Eleventh or Twelfth Century, in fact, the Mass had no more pretentious accompaniment than

the unison chant in which all the voices united upon a single note. But about 1100 counterpoint was originated, and church music entered upon its second period, that of the unaccompanied contrapuntal chorus. It is safe to say that no text has been set to music as often as the solemn text of the Mass, and the polyphonic experimenting of Flemings and Italians, which resulted in the amazing technical dexterity of the Sixteenth Century was centered upon it. Some of the intricate compositions of the day were written for as many as forty voices, and the exultation arising from the sense of mastery over the comparatively new art of harmony, frequently led these early composers to displays more ingenious than proper or reverent. "Legions of strange fantasies" and hosts of mechanical puzzles in the way of counterpoint were contrived in the name of the Catholic Church. Popular songs were frequently used as the themes of masses. It is not surprising that it seems to have appeared to the Council of Trent in the course of its protracted session (1545-1563) that there was need of a reform in church music.

Even in these times there were many who kept fairly close to the artistic truth, and among them were Orlandus Lassus, (Netherlander), and Giovanni Gabrieli and Palestrina (Italians), the last named giving in his "Mass of Pope Marcellus" a model in purity, dignity and feeling whose renown has survived the centuries and whose merit justifies its renown.

Palestrina's ideals furnished general inspiration, and the succeeding years until his death in 1594 are known as the "Golden Age of Ecclesiastical Music." But after this came a period of decadence, and this condition survived at the beginning of the Seventeenth Century, which is one of the most momentous in the history of music, witnessing as it does the birth of the two great forms, opera and oratorio, of instrumental music, and of the recitative and aria, before which last succeeding generations were to bend the knee. But however great with possibility this century may have been, it was not one of triumph in church music proper. The

activities of the day were devoted to experimenting upon and developing the new invention, preferably the festive opera. The office of purveyor of innovation, so long held by the Church had been taken by the theatre, and the Church, strange to say, docilely permitted herself to adopt all the new ideas. Men of affairs wrote for the Church, and operas were written in monasteries, and there was little distinction in the two styles. The change was sudden, and the usual workings of the laws of development cannot be discerned beneath the surface. Instead of following the same general plan and tone throughout the different parts, as in preceding years, the Mass becomes sectional in treatment, and vocal solos are introduced between the choruses to give variety. The adored aria in which the human voice escapes for free dramatic expression after so many centuries of thralldom, captures Church as well as theatre, and in course of time glittering runs and trills, and all species of gaudy ornamentation exhibit themselves in the choir loft, the concert atmosphere being intensified by orchestral accompaniments of a theatrical character, surely in vivid antithesis to the severe and passionless plain-song which first clothed the Mass.

Mozart's adroit biographer, Jahn, puts the best face on the matter thus: "The habit of delighting in the finished performance of the vocalist was united with the idea that he who could most fully satisfy the prevailing taste was also the most worthy to serve the most High and exalt the glory of worship."

As in Palestrina's day there were some who escaped the pitfalls of fashion, such as Bach in Germany, and Scarlatti and Durante in Italy, but the frivolity of the Eighteenth and early Nineteenth Century was very vividly reflected in Catholic Church music which reached a culmination of unabashed levity in the "Stabat Mater" of Rossini. This time the functions of a Council of Trent were assumed by the general public, which, though delighting in the enchanting

tunefulness of this and similar pieces, was unpleasantly conscious that whatever true religious music might be, this was not religious music.

The members of the Austrian School contemporary with the Italians and Frenchmen gave a rather more serious and reverent spirit to their work. This school was represented by the two Haydns, though the elder and greater brother is accused of being rather too persistently jubilant in his piety; by Eybler, Neukomm, Sechter and by Mozart, who wrote many masses for the chapel of the Archbishop of Salzburg. Mozart's masses, with the exception of the immortal "Requiem," which he wrote with the hand of death lying heavy upon his shoulder, exhibit an as yet undeveloped genius, and do not represent him at his best, marred as they are by too strict adherence to form and convention. Weber and Schubert also contributed the fruits of their genius to the Church, but the "Missa Solemnis" of Beethoven stands out above all the other achievements of the Austrian School. Of it one has said that, "never before had the voice of music spoken with such depth, such earnestness, such prophetic intensity."

In the last thirty-five years the greatest of all the works inspired by the Catholic liturgy have been given by Verdi in his "Requiem," and by the Bohemian Dvořák in his "Stabat Mater."

From being the teacher, church music has taken the part of the taught, and has faithfully reflected every phase of musical development, and every vagary of taste in the past many years. It has adopted the new musical thought and has given to the liturgy a flexible garment closely following the contours of the sense.

The Mass has at all times exerted a fascination over composers. Even Bach, the staunchest of Protestants, gave to the Catholic Church the service of "the most wonderful musical brain the world has ever seen," writing several masses that there might be no exception to the rule that all the greatest of the composers should at one time or

another take the liturgy for their text. Perhaps they have not been wholly disinterested in this, having doubtless seen with Jahn that "The liturgy called forth the expression of the liveliest, and most passionate emotion; it offered opportunities for representing the most vivid dramatic structures."

As one result of the modern propensity of church music too closely to reflect the secular, there has been of late years in some quarters a disposition to return to the ancient Gregorian chant in all parts of the service. The desire to have a changeless and universal music as well as a changeless and universal liturgy has been harbored in the breast of more than one Roman pontiff, who, because of the infinite variations of human temperament, has been convinced of the hopelessness of finding a standard for sacred music, the expression of genuine ecstacy in one ardent and impulsive worshiper breeding scandal and distaste in the soul of some more reserved and less emotional brother. It is believed by these advocates of the ancient chant that its general adoption would safeguard against all profitless wanderings in bypaths of false taste and frivolity from which, unfortunately, preceding years have not been free. Pope Pius IX, especially recommended this, whilst Pope Pius X. has ordered it, and their influence has effected its adoption to some extent. But it is evident that the time has not come, or perhaps is past forever, for a general return to the calm and solemn simplicity of the Gregorian chant.

The Catholic Church possesses five great medieval hymns also called Sequences, as mentioned above — the Victimæ Paschali, the Veni, Sancte Spiritus, the Lauda Sion, the Stabat Mater and the Dies Iræ. To the two latter have composers most frequently brought their attention, both having in consequence received many distinguished musical settings. Famous Stabat Maters have been written by Palestrina, Pergolesi, Haydn, Steffani, Clari, Rossini, Verdi and Dvořák.

The following is the hymn and its English translation:

Stabat mater dolorosa,
Juxta crucem lacrymosa,

Contristatam, et dolentem,
Pertransivit gladius.

Dum pendebat Filius.
Cujus animam gementem,

O quam tristis, et afflicta
Fuit illa benedicta
Mater Unigeniti!
Quæ mœrebat, et dolebat,
Pia Mater, dum videbat,
Nati Pœnas inclyti.

Quis est homo, qui non fleret
Matrem Christi si videret
In tanto supplicio?
Quis non posset contristari,
Christi matrem contemplari
Dolentem cum Filio?

Pro peccatis suæ gentis
Vidit Jesus in tormentis,
Et flagellis subditum.
Vidit suum dulcem Natum
Moriendo, desolatum,
Dum emisit spiritum.

Eia mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam,
Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.

Sancta mater, istud agas
Crucifixi fige plagas
Cordi meo valide.
Tui Nati vulnerati,
Tam dignati pro me pati,
Pœnas mecum divide.

At the cross her station keeping,
Stood the mournful mother weeping,
Close to Jesus to the last.
Through her heart his sorrow sharing,
All his bitter anguish bearing,
Now at length the sword has pass'd.

Oh, how sad and sore distress'd
Was that mother highly blest
Of the sole-begotten One!
Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.

Is there one who would not weep,
Whelm'd in miseries so deep
Christ's dear mother to behold?
Can the human heart refrain
From partaking in her pain,
In that mother's pain untold ?

Bruised, derided, cursed, defiled,
She beheld her tender Child
All with bloody scourges rent
For the sins of his own nation
Saw him hang in desolation,
Till his spirit forth he sent.

O thou mother! fount of love!
Touch my spirit from above,
Make my heart with thine accord;
Make me feel as thou hast felt;
Make my soul to grow and melt
With the love of Christ my Lord.

Holy mother! pierce me through;
In my heart each wound renew
Of my Savior crucified;
Let me share with thee his pain
Who for all my sins was slain,
Who for me in torments died.

Fac me tecum pie flere,
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Et me tibi sociare,
In planctu desidero.

Let me mingle tears with thee,
Mourning him who mourn'd for me,
All the days that I may live:
By the cross with thee to stay;
There with thee to weep and pray;
Is all I ask of thee to give.

Virgo virginum præclara,
Mihi jam non sis amara:
Fac me tecum plangere.
Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.

Virgin of all virgins blest!
Listen to my fond request:
Let me share thy grief divine;
Let me, to my latest breath,
In my body bear the death
Of thy dying Son of thine.

Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii:
Flammis ne urar succensus,
Per te, Virgo, sim defensus,
In die judicii.

Wounded with his every wound,
Steep my soul till it hath swoon'd
In his very blood away;
Be to me, O Virgin, nigh,
Lest in flames I burn and die,
In his awful Judgment-day.

Christe cum sit hinc exire,

Christ, when thou shalt call me hence,

Da per matrem me venire
Ad palmam victoriæ.
Quando corpus morietur,
Fac ut animæ donetur
Paradisi gloria. Amen.

Be thy mother my defense,
Be thy cross my victory;
While my body here decays,
May my soul thy goodness praise
Safe in Paradise with thee.

The greatest of all the medieval hymns is the Dies Iræ, or Judgment Hymn, which is sung at the bier of the dead, and to whose beauty and solemnity none of its numerous translations do justice. The composers have seized with avidity upon the great descriptive and emotional opportunities presented by its text. The Latin with a free English translation is as follows:

Dies iræ, dies illa
Solvet sæclum in favilla,
Teste David cum sibylla.

Nigher still, and still more nigh
Draws the day of prophecy,
Doom'd to melt the earth and sky.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

Oh, what trembling there shall be
When the world its Judge shall see
Coming in dread majesty!

Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronu.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quinquid latet apparebit:
Nil inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me fons pietatis.

Recordare Jesu pie,
Quod sum causa tuæ viæ,
Ne me perdas illa die.

Quærens me sedisti lassus,
Redemisti crucem passus:
Tantus labor non sit cassus.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meæ non sunt dignæ:
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Hark! the trump, with thrilling tone
From sepulchral regions lone,
Summons all before the throne.

Time and death it doth appal,
To see the buried ages all
Rise to answer at the call.

Now the books are open spread;
Now the writing must be read,
Which condemns the quick and dead:

Now, before the Judge severe,
Hidden things must all appear;
Nought can pass unpunished here.

What shall guilty I then plead?
Who for me will intercede,
When the saints shall comfort need?

King of dreadful majesty,
Who dost freely justify,
Fount of pity, save thou me!

Recollect, O Love divine,
'Twas for this lost sheep of thine
Thou thy glory didst resign;

Satest wearied seeking me;
Sufferedst upon the tree:
Let not vain thy labor be.

Judge of justice, hear my prayer;
Spare me, Lord, in mercy spare;
Ere the reckoning-day appear.

Lo, thy gracious face I seek;
Shame and grief are on my cheek;
Sighs and tears my sorrow speak.

Thou didst Mary's guilt forgive;
Didst the dying thief receive;
Hence doth hope within me live.

Worthless are my prayers, I know;
Yet, oh, cause me not to go
Into everlasting woe.

Inter oves locum præsta,
Et ab hœdis me sequestra,
Statuens in parte dextra.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce Deus;
Pie Jesu Domine
Dona eis requiem. Amen.

Sever'd from the guilty band,
Make me with thy sheep to stand,
Placing me on thy right hand.

When the cursed in anguish flee
Into flames of misery;
With the blest then call thou me.

Suppliant in the dust I lie;
My heart a cinder, crush'd and dry;
Help me, Lord, when death is nigh.

Full of tears and full of dread
Is the day that wakes the dead,
Calling all, with solemn blast,

From the ashes of the past.
Lord of mercy, Jesus blest,
Grant the faithful light and rest.
Amen.

The following are the parts of the Mass given to music, together with their English translations:

KYRIE ELEISON.

S. Kyrie eleison. M. Kyrie eleison. S. Kyrie eleison.
M. Christe eleison. S. Christe eleison. M. Christe Eleison.
S. Kyrie eleison. M. Kyrie eleison. S. Kyrie eleison.

P. Lord have mercy. R. Lord have mercy. P. Lord have mercy.
R. Christ have mercy. P. Christ have mercy. R. Christ have mercy.
P. Lord have mercy. R. Lord have mercy. P. Lord have mercy.

GLORIA.

Gloria in excelsis Deo; et in terra pax hominibus bonæ voluntatis. Laudamus te; benedicimus te; adoramus te; glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex cœlestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe: Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis: qui tollis peccata mundi, suscipe de-

Glory be to God on high, and on earth peace to men of good will. We praise thee; we bless thee; we adore thee; we glorify thee. We give thee thanks for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord Jesus Christ, the only-begotten Son: O Lord God, Lamb of God, Son of the Father, who takest away the sins of the world, have mercy upon us; thou who

precationem nostram: qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus: tu solus Dominus; tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria dei Patris. Amen.

takest away the sins of the world, receive our prayers: thou who sittest at the right hand of the Father, have mercy on us. For thou only art holy: thou only art the Lord: thou only, O Jesus Christ, with the Holy Ghost, are most high in the glory of God the Father.

CREDO.

Credo in unum Deum, Patrem omnipotentem, Factorem cœli et terræ, visibilum omnium et invisibilium.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex patre natum ante omnia sæcula, Deum de Deo; Lumen de Lumine; Deum verum de Deo vero; genitum non factum; consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem, descendit de cœlis, et incarnatus est de Spiritu Sancto, ex Maria Virgine; ET HOMO FACTUS EST. Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die secundum Scripturas; et ascendit in cœlum, sedet ad dexteram Patris: et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit: qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas. Et unam sanctam

I believe in one God, the Father almighty, Maker of heaven and earth and of all things visible and invisible.

And in one Lord Jesus Christ, the only-begotten Son of God, born of the Father before all ages. God of God; Light of Light, true God of true God; begotten not made; consubstantial with the Father, by whom all things were made. Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary; AND WAS MADE MAN. He was crucified also for us, suffered under Pontius Pilate, and was buried. The third day he rose again according to the Scriptures; and ascended into heaven, and sitteth at the right hand of the Father: and he shall come again with glory to judge both the living and the dead: of whose kingdom there shall be no end.

And I believe in the Holy Ghost, the Lord and life-giver, who proceedeth from the Father and the Son: who together with the Father and the Son is adored and glorified: who spake

Catholicam et Apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi sæculi. Amen.

by the prophets. And one holy Catholic and Apostolic Church. I confess one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come Amen.

SANCTUS.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.

Pleni sunt cœli et terra gloria tua.

Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth.

Heaven and earth are full of thy glory.

Hosanna in the highest.

BENEDICTUS.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord.

Hosanna in the highest.

AGNUS DEI.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

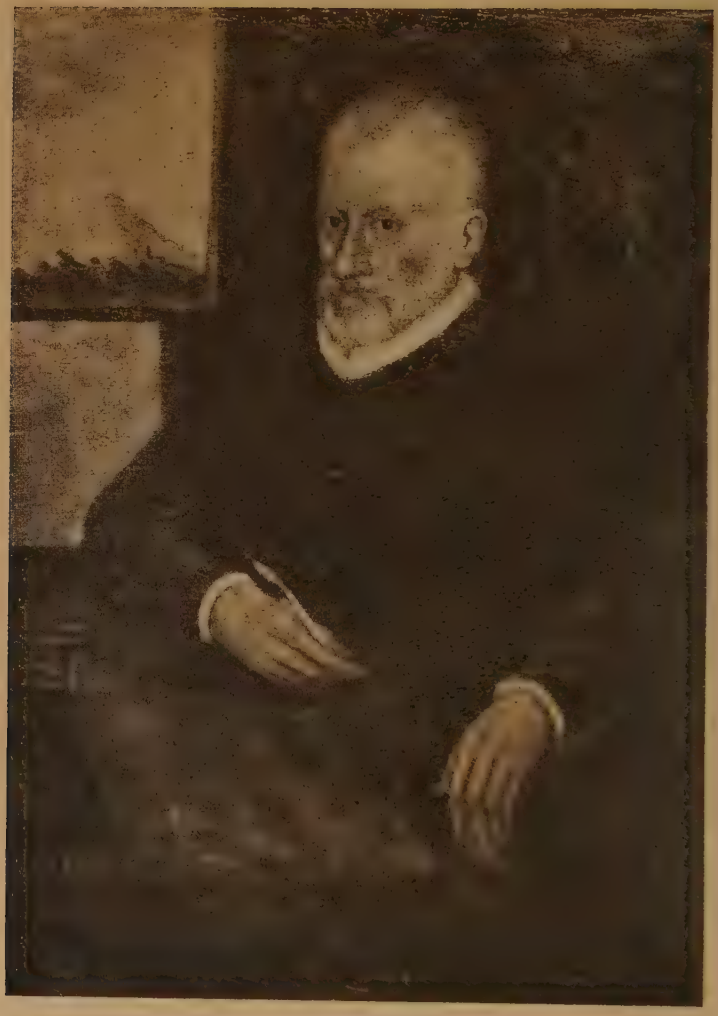
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God who takest away the sins of the world, have mercy upon us.

Lamb of God, who takest away the sins of the world, have mercy upon us.

Lamb of God who takest away the sins of the world, grant us peace.

Note.—The above translations are taken from the approved English version of the Roman Missal, printed by M. H. Gill & Son, Dublin, 1906.



GIOVANNI PALESTRINA

The greatest Italian composer of sacred music. Was born in 1514. He has been called "The Savior of Church Music." New methods, new instruments and new views have broadened the musical world since Palestrina's time, but his music is still considered magnificent in its simple grandeur.

Palestrina's works were published at Rome and Venice and are not only of remarkable quality but amazing quantity.

Mendelssohn is said to have considered the "Improperia" Palestrina's greatest work. Many of his masses are in common use in the Catholic Church today.

THE MASS OF POPE MARCELLUS

The existing information concerning Palestrina, in reality quite meager, has been cleverly pieced out by the imaginings of his biographers — so cleverly, indeed, that much long-trusted data have only of late years been shown to be erroneous, or at least very doubtful. Now we hesitate over the year of his birth; the extent and fashion of his education; his worldly circumstances, which have been variously stated in all degrees between indigence and extreme prosperity; the quality of his voice, which seems to have been either angelic or very bad indeed; the number of his sons. In short, very little about the "Prince of Music" remains unchallenged, except that he lived, wrote marvelous music (nearly all of which was of a religious character), held various ecclesiastical positions, and was a pious and conscientious gentleman. The one certain myth which has most completely melted away before the sunlight of investigation is that concerning the composition of the "Mass of Pope Marcellus," which was long believed to have justified for Palestrina the title, "Savior of Church Music." This tale to which such honor has been paid is sprung from the brain of Palestrina's enthusiastic biographer, Giuseppe Baini, Roman priest and director of the Pontifical Chapel (1775-1844). It is quite true that in the Sixteenth Century many questionable practices had crept into church music. One of these was taking for the cantus firmus,

or melodic theme, of the elaborate contrapuntal structures of the day, some familiar secular piece, such as a drinking song or ballad of the street. Most frequently used of them all was the Provencal chanson, "L'Homme Armé" ("The Man in Armor"), upon which numberless masses were reared — one by Palestrina being among them. It is obvious that this was scarcely appropriate to the sacred character of the liturgy, and we are told that while the choir might be singing "Kyrie eleison," the people, unable to follow the liturgic words through the mazes of the counterpoint, would dwell too much upon the rollicking sentiments recalled by the tune; while the dance music it was not thought improper to play upon the organ was likely to set their feet to pounding upon the floor. Now that the Sixteenth Century musicians were masters of counterpoint after an apprenticeship of four hundred years, they fell into the natural transgression of overelaboration, and there is record of frequent complaint because the congregation found it impossible to follow the words of the service amid a labyrinth of distracting artifices. Carilla Franchi in 1549 wrote to a friend describing how, when one singer was engaged upon the "Sanctus,' another was saying "Sabaoth," and another "Gloria Tua," and characterizes this performance with graphic though inelegant similes. That a reform was necessary in the music of the church, as well as in various other departments of art and morals, evidently appeared to the Council of Trent (1545-1563), and a commission of eight Cardinals, including St. Carlo Borromeo, nephew and confidant of the reigning Pope, Pius IV., and Cardinal Vitellozzi, were appointed to look into the matter. In the commission there appears to have been some made of like stuff with those Puritanical brethren who many years later discovered psalm singing to be a Satanic device, and they looked upon counterpoint with suspicion, fearing it one of the chief sources of evil, and yearning for the plain-song which had been good enough for their forefathers. These were in the minority, however, and calm investigation leads to the belief that no drastic reform measure, such as the

utter abolition of figured music, was attempted, the work of the commission being limited to the recommendation that church music be purged of all that was worldly or lascivious. But the myth would have it that the scandalized Council of Trent resolved to reduce the music of the Church to the plain-song cultivated by Saint Gregory the Great at the beginning of the Seventh Century. That Pope Marcellus II. interceded, asking that before such a sweeping move be made, an opportunity might be given to the eminent composer Palestrina to prove by a work free from all objectionable features that counterpoint and all that stood for the development of music were not incompatible with spirituality. That Palestrina, too modest to be willing to ground the test upon a single work, wrote three masses. That these were performed before the commission, and the last so won them by its beauty and purity that figured music was saved for all time. The usual account of this crucial instance is marked by the apparent desire to lead to the inference that had the mass not been accepted the progress of music would have been stopped short, and to this day we would still be singing plain-song. This fallacy is probably due to nothing more meretricious than the natural tendency of an enthusiastic biographer to give oversignificance to any event with which his subject is connected.

Palestrina has indeed been among those guilty of writing a "L'Homme Armé" mass, but he became repentant, as this dedication to a volume of motets will show: "There are too many poems the themes of which are profane and unworthy the name and profession of Christians and forsooth these very songs written by men filled with madness and corrupters of youth, very many musicians have chosen for the subject matter of their art and industry and for the very reason of their success and genius have proven an offense thereby to good and serious men. I both blush and grieve that once I also belonged to this same class. But since the past cannot be changed, nor that which hath been done undone, I turned over a new leaf."

Pope Marcellus, whose pontificate was but twenty-three days long, was dead years before the Council of Trent gave their consideration to the state of church music and the mass in question appears to have been composed in 1562, a while previous to the appointment of the commission by Pope Pius IV. It is said to have been privately performed April 28, 1565, at the house of Cardinal Vitellozzi, and on June 19 it was sung in the Sistine Chapel and so delighted the listening hierarchy that they afterward pointed to it as a model of what church music should be. As an especial mark of honor, the copyist of the Papal Chapel made it out in unusually large notes, and shortly after its public performance Palestrina secured the appointment of composer to the Pontifical Chapel. In 1567 Palestrina dedicated a volume of masses to King Philip II. of Spain, and among them was this work, which had been christened the "Mass of Pope Marcellus."

The "Mass of Pope Marcellus" is by no means dependent for its glory upon any outer embellishment of tradition. Nor does it, as sometimes stated, mark the end of the old and the beginning of the new in music. It does not present a single innovation, and it is unquestionably in the style of the Netherland School. But as a perfect achievement it crowns the pioneer work of four centuries of technical development and experiment. The "Mass of Pope Marcellus" stands out in music as Raphael's "Sistine Madonna" in painting, or the Parthenon in architecture, although many of its fellow achievements equal or nearly equal it in stature. There are many who believe that as the ideal of devotional music the mass has never seen its peer, even in the works of John Sebastian Bach. For serene exaltation, absence of worldly passion, together with depth of thought, grace, and facility of expression and a skill in workmanship that gives consummate art the aspect of ingenuity, there is none like unto it.

Palestrina is perhaps the worthiest of the heirs of the preceding centuries, for to the skill of the visiting Flemish scholars who for many years did yeoman service for music

under the sunnier skies of Italy he added his native gift of melody — the birthright of the Italian.

The Holy Father should have said, if he did not, what he is reported to have said when he left the Sistine Chapel that day in June, "This must surely have been the harmony of the "New song" which the Apostle John heard sung in the New Jerusalem and of which this other John has given us a foretaste in the Jerusalem on earth." However, we have learned to look upon so many things connected with this matter as mythical that we hesitate to ascribe to the Holy Father such excellent judgment. The period between this work and the death of Palestrina in 1594 is sometimes called the "Golden Age of Ecclesiastical Music."

The mass is written in two of the Gregorian modes, the Hypo-Ionian and the Mixo-Lydian. Compared with the music of the day it is unusually expressive, Baini finding the "Kyrie" devout, the "Gloria" animated, the "Credo" majestic, the "Sanctus" angelic, and the "Angus Dei" prayerful. It is written for six voices, one soprano, one alto, two tenors and two basses. Dr. Wiseman, in the following, gives an idea of the composer's methods:

"As Palestrina intended to avoid all airs, and to give to each part an ever-varying movement; and as it was consequently necessary that each from time to time should repose: he took the expedient, and secured a firm substructure for the harmony, by the stability of his middle and lower parts, as the treble and contralto could well sustain the shriller harmonies. The effect of this arrangement is wonderful. In most modern choruses, one or two parts at most have a movement, while the others are either kept on sostenuto notes, or else, if more than four, in unisons. But in this mass, as in all his music, there is no riempitura, or filling up; every part, as Dr. Burney terms it, is a real part, as important as the other; all full of vigor, life and movement. The consequence is that when performed it has a power beyond most compositions in twelve or sixteen voices."

BACH'S MASS IN B MINOR

"The 'B Minor Mass' exhibits in the most absolute manner and on the grandest scale, the deep and intimate feeling of its creator as a Christian and a member of the Church. The student who desires to enter thoroughly into the chamber of his soul must use the 'B Minor Mass' as the Key." Thus does Bach's biographer, Philipp Spitta, accord significance greater than that of mere intrinsic merit to the sublime masterpiece with which only Palestrina's "Mass of Pope Marcellus," and Beethoven's "Mass in D Major" are worthy to be rated, and which among the greatest of the master's works disputes the laurels with the "Passion according to St. Matthew."

It has been seen previously that while Bach's long sojourn in Leipsic was in the main successful, he was much disturbed at times over the cavillings and narrow-mindedness of the rector of St. Thomas, of the Burgomasters, and others having authority above him, as cantor of the Thomas School. A letter to his friend Erdman, called by Spitta "the most interesting . . . which exists in the master's hand," in which he asks him to see what he can do about getting him a position at Dantzic, contains the following as one of his reasons for desiring to give up his circumscribed incumbency: "The authorities are very strange folks, and little given to music, so that I live under almost constant vexation, jealousy

and persecution." There is no room left for surprise at his impatience when it is learned, that because one of the boys in the Thomas School pitched a hymn too high for the congregation, Bach was summoned before the Council, and asked to see that it did not occur again. This is but one of the many episodes of like nature, for the civil and ecclesiastical authorities of Leipsic were without the faintest notion that they were dealing with a great genius. Fortune does not seem, however, to have put it into his way to leave, for he stayed here until his death.

It must have occurred to Bach that a court title would be the one thing most likely to impress the fault-finders, and result in a diminution of their officiousness. Friedrich August II. died in the winter of 1733, and Bach seized upon the succession of a new Elector of Saxony to bestow upon him two newly composed sections of a mass. These, the "Kyrie" and "Gloria," he presented in person July 27, 1733, at the time of a visit in Dresden. The famous dedicatory letter which accompanied them, and in which he asks for a royal investure, is of much interest, especially as it throws light upon Bach's state of mind. It follows:

"Illustrious Elector — Gracious Master: — To your Royal Highness I offer in deepest devotion this small fruit of the knowledge to which I have attained in music, with the humble prayer that you will look upon it, not according to the poor composition, but with your world-renowned clemency, and therefore will take me under your powerful protection. I have for some years had the direction of the music in the two chief churches of Leipsic, but have suffered several disagreeable things, and my income has been reduced though I am myself blameless, but these troubles would be easily overcome if your Highness would grant me the favor of a decree, after conference with your Court Orchestra. The gracious granting of my humble prayer would bind me to everlastingly honor you, and I offer myself to do anything with obedience that your Royal Highness may require of me in the way of composing church or orchestral music, and to

give unwearied industry, and to dedicate my whole strength to your service. With ever increasing faithfulness, I remain, Your Royal Highness' most obedient servant, Johann Sebastian Bach."

It took three years for this diplomacy to bear fruit; but in 1736 Bach received the title of Composer to the Saxon Court. The mass was finished some time before the end of 1738, but we do not hear of his presenting the three remaining portions to the king. It is natural to experience some astonishment that this firmest of Protestants should have thought it proper to devote such diligent and distinguished service to the liturgy of the Catholic Church. Yet, as one writer has pointed out, even Luther did not frown upon those usages which were not too closely associated with the doctrines with which he took issue. His spiritual descendant, Bach, was content to be no more radical than he, and this sublime work is not the only one he contributed to the Mother Church. His four other masses are, however, of comparatively meager significance. Spitta looks upon Bach's attitude in the matter at hand as expressing "the sense of the historical continuity and internal connection of Protestantism with the Catholic Church." The gigantic scale upon which the "B Minor Mass" is conceived and its serious technical difficulties disqualify it as a church service. In fact, there is no record of its having been performed in this fashion. It is a concert in itself, and in consideration of its dramatic spirit might almost more properly be classed as a great cantata. In Bach's lifetime the "Sanctus" and "Gloria" were used as Christmas pieces and the "Kyrie" and "Credo" as anthems. Bach, however, never heard it sung in its entirety. In this country its first production in its complete form took place in 1900 in Bethlehem, Pennsylvania. In the "B Minor Mass," as with the lesser masses, Bach has borrowed from previous compositions; but evidently not through haste, for the sentiment of the music always accords with exquisite fidelity to the matter to which it has been adapted.

This mass with four others was without doubt written to be produced in the Leipsic churches. Not until Bach had traversed the entire range of Protestant music did he allow himself to attempt a composition so broad in its faith that its tones should satisfy the beliefs of Catholic and Protestant worshiper alike. To the "Mass in B Minor" Bach gave his best thought and fullest musical strength. Casting aside the gorgeousness that usually characterizes the Catholic writers' mass music, Bach touches the heart of the hearer by the human tender passion of the music so expressive of the simple confiding faith of the supplicant.

The mass is divided into twenty-six numbers of which six are arias and three duets, two of the best of the former being met in close association near the end of the work. These solos are likely to lose much of their interest when detached from their own environment. It is evident that the choruses are the important matter with Bach, but the other numbers are recognized as indispensable for contrast. Spitta remarks: "The solo songs stand among the choruses like isolated valleys between gigantic heights, serving to relieve the eye that tries to take in the whole composition. The choruses, indeed, are of a caliber and grandeur which almost crush the small and restless generation of the present day."

Almost all of the choruses are in five parts, for the two sopranos, alto, tenor and bass. Such a five-part chorus begins the work with a majestic repetition of the words "Kyrie eleison." This is merely the prelude to a long instrumental introduction, after which the reiterated "Kyrie" takes the form of a fugal chorus, well expressing, according to the biographer, "the condition of mankind as craving redemption." The "Christe eleison" is made into a duet for two sopranos in D major, and this section of the mass concludes with a fugue. The instruments intended by Bach to accompany the "Kyrie" are two flutes, two oboi d'amore, two bassoons, strings and continuo.

It is somber in tone as compared with the splendid "Gloria." This opens with a chorus, and, from the song of the angels on the night of Christ's nativity, the master has been unable to withhold "the old blissful Christmas feeling which we have met with so often and so touchingly" in his works, although this feeling is not present in the typical Catholic mass. Bach supplements the modest orchestra of the preceding division with trumpets and drums, and substitutes oboes for the tenderer oboi d'amore, which were among his favorite instruments. The section is not wholly choral, there being several duets. Notable among them is the "Quoniam tu solus sanctus" ("Because thou alone art holy"), a bass solo accompanied by corno di caccia, two fagotti and continuo. "Qui tollis" ("Who takest away"), is a chorus of marked pathos, and "Cum Sancto Spiritu" ("With the Holy Ghost"), a fugue of tremendous power, closing with a triumphant Amen. There are eleven movements in the "Gloria," which in the Bach Gesellschaft edition comprises over one hundred pages. The "Credo" has seven movements, of the first of which Spitta remarks: "The opening chorus, 'Credo in unum Deum' ('I believe in one God'), stands like an overarching portal, by which the precincts of the church are thrown open to us." This number is a marriage of the old and the new, for it is a fugue built upon a fragment of the ancient plain-song, the intonation being given out by the tenors and imitated by the other four voices, only the violins accompanying. In this fusion we discern a natural outcome of Bach's study of Palestrina.

One of the most marvelous portions of the score is the tone picture into which the "Crucifixus" has been put. This is accomplished by means of a ground bass recurring thirteen times, above which the four-part chorus progresses in exquisite harmonies, with which, (again to reflect the biographer) any other setting appears as a "pale phantom." The chorus, "Et Resurrexit," is vigorous and original, and also of distinction in the general plan is the bass solo, "Et

in Spiritum Sanctum," accompanied by two oboi d'amore. The "Confiteor" bears overwhelming testimony to the superiority of Bach's craftsmanship. This elaborate fugue is founded upon two subjects in five parts with independent organ bass, and in its course we again meet a piece of plain-song with modern accoutrements.

In the fourth section of the mass containing the "Sanctus," "Osanna," and "Benedictus" we find that the first of these is a magnificent six-part chorus, in which the voices usually move in triplets. "Pleni sunt cœli et terra gloria ejus" ("The heavens and earth are full of His glory") is a six-part fugue, and "Osanna" is a double chorus, originally employed as the beginning of a secular cantata entitled "Preise dein Glück" ("Praise your good fortune"). The "Benedictus" is a solo for tenor, and the "Agnus Dei" a contralto solo whose melody is taken from the "Ascension Oratorio."

Among the thousand tributes of superlative praise, Hilgenfeldt's may be given as illustrative of the opinion of those who understand the "Mass in B Minor" in all its magnitude: "This mass is one of the noblest works of art, full of inventive genius, depth of feeling, and astonishing artistic power; there is no other of the same caliber which can be compared to it."

MOZART'S REQUIEM OR MISSA DEFUNCTIS

It is quite safe to say that no masterpiece in music has a history into which the mingled elements of mystery intrigue and romance enter as fully as they do in Mozart's Mass for the Dead. Had such adventures attached themselves to an inferior work, they might almost have made it immortal, and when their subject is "a mighty, miraculous work of art," they become of immeasurable interest. In truth, it would be well nigh impossible to find anything in music about which controversy has waged as constantly as about this work, and about which it still wages after more than a century; conjecture, investigation and reason having in turn been baffled.

The "Requiem Mass" was written in 1791, that last year of Mozart's life when he worked too hard, and accomplished too much. The active enmity of his rivals had begun to wear upon his naturally ingenuous and care-free nature, and material prosperity was lacking. One day toward the middle of July of that year there appeared at his home, in Vienna, a tall, haggard stranger, somberly clad, who with an air of deepest mystery, handed him an anonymous letter sealed in black. It contained, accompanied by many flattering allusions to his genius, a commission to write a requiem mass at his own terms and in as short a time as possible.

He consulted his wife, who, knowing the condition of the cupboard, advised him to accept the commission, and in a short time the messenger reappeared, bringing with him the amount Mozart had named and intimating, that because of the modesty of the charge he might expect a considerable present when the mass was completed. The mystery of the incident made a deep impression upon Mozart and in time he came to give to it a sinister significance.

Unfortunately, work he had not foreseen fairly overwhelmed him. For one thing he received an Imperial commission to write an opera for the coronation of the Emperor Leopold at Prague. When he and his wife and his talented pupil, Herr Franz Süssmayer, were setting forth for the city to witness the production of "La Clemenza di Tito" ("The clemency of Titus"), which had been too hurriedly written to be successful, they were stopped at the door of the traveling carriage by the messenger, who inquired in condemnatory accents, "How will the 'Requiem' proceed now?" Mozart explained the stress of circumstances and promised that it yet would be done in reasonable time. But it was noticed at Prague that he did not look well, and the melancholy and abstraction of this usually amiable, fun-loving person was pronounced to a degree for which even the failure of the opera could not account.

Late in September he finished his beloved "Zauberflöte" at the demand of his theatrical manager, and then settled down in earnest to the composition of the "Requiem," refusing his pupils on the grounds that he was engaged upon a work very dear to his heart. But his physical frailty increased, and with it his depression. One day, while driving with his wife, he confided to her his suspicion that he had been poisoned by one of his enemies, who had completed the sardonic joke by ordering his own requiem for him. This suspicion in some way becoming known, much embittered the last days of his principal detractor, Salieri, who in Venice years after, made a deathbed statement of his innocence. At any rate, Mozart seems to have been divided between this

suspicion and the sinister fancy that the messenger was of supernatural origin. Alarmed by his condition, his wife took his work away from him, and he grew rapidly better, composing as pastime a cheerful little cantata called the "Praise of Friendship," for his Masonic friends. He entreated to have back his "Requiem" sketches, but with his return to it, his illness attacked him with many alarming symptoms, and in November he took to the bed from which he never rose. He had no doubt that death awaited him, and, though longing for life, he accepted his fate with gentle resignation, except when the thought of the poverty and helplessness of his wife and children came to him with greatest force. Now that his feet fairly touched the other shore, commissions and appointments showered upon him.

Though often in violent pain, his mind was clear and the "Requiem" always occupied his thoughts. Süssmayer came daily to his bedside to talk the unfinished work over with him, and Mozart gave him many instructions about such matters as the orchestration. On the afternoon before his death some of his friends from Schnickneder's theatre came in, and at his request they gathered about his bed, and tried parts of the "Requiem," Mozart himself taking the alto voice. When they came to the "Lacrymosa" Mozart was seized with weeping, and the score was laid aside. Late in the evening his sister-in-law Sophie came, and he said sadly: "You must stay tonight and see me die. The taste of death is already on my tongue; and who will be near to support my Constance if you go away?"

The "Requiem" lay upon the bed, and as he touched its pages lovingly for the last time, he said, "Did I not tell you I was writing this for myself?" Later in his delirium he puffed out his cheeks to indicate to Süssmayer some instrument to be used in the orchestration. At one o'clock he died and the next day was buried, his faint-hearted friends, turned back by the storm, allowing his body to be lowered into the grave alone. And no one thought to sing a requiem for him who had just written the one requiem of all others.

When the widow roused from her despair, her straitened circumstances seem to have put her in a panic lest the Unknown should come for his requiem and finding it unfinished demand the restitution of the money. He must think that Mozart had finished it.

First she intrusted it to Hof-Kapellmeister Ebler, who soon gave up the task in distrust of himself, and Süssmayer, certainly the logical first choice through his thorough acquaintance with Mozart's plans, agreed to undertake it. Evidently a compact of secrecy was made, and when the mass was finished Süssmayer copied nearly all of Mozart's work in his own hand, that the Unknown's suspicion might not be aroused. Before the messenger came for it, the widow shrewdly had a copy made for herself. In 1796 the mass was performed in Jahn's Hall in Vienna, and it was heard with remarkable interest, owing to the fact that it was now generally known that the Evil One had appeared to Mozart shortly before his death and told him to write it.

The Unknown, not discovering himself in the seven years following Mozart's death, the widow concluded that it would be both safe and profitable to publish the mass. She had at first declared that Mozart had written it all (her necessity must excuse her), but rumors to the contrary had come to her publishers, Breitkopf & Härtel, and in response to their inquiries, Madame Mozart admitted in a letter of March 27, 1799: "When he saw his end approaching, he spoke with Herr Süssmayer, the present Imperial Kapellmeister, and requested him, if he should die without finishing it, to repeat the first fugue in the last part, as is customary; and told him also, how he should develop the conclusion, of which the principal motivi were here and there carried out in some of the parts. And this Herr Süssmayer actually did."

Whereupon the publishers applied to Süssmayer, who in a letter, a model of diplomacy, claimed the greater part of the mass, and disclaiming the role of "the crow in the fable, who decked himself in peacock's feathers," piously hoped that "competent critics many here and there find in

what I have done some traces of his (Mozart's) never-to-be-forgotten teaching." Madame Mozart's plans of publication having become public, the Unknown about this time became tangible and quietly employed a lawyer to protect his interests, though of this the public was unaware.

The adventures of the "Requiem" languished until 1825, when Gottfried Weber, a distinguished publisher and critic of a musical periodical called "Cecelia," made public his "discovery" — that the modest Süssmayer had been too conservative. The whole work was his! This he did that Mozart's name might not be blemished with an "unworthy work," for such he deemed the "Requiem." This gave rise to one of the most protracted and bitter controversies known to music, in which many great men of the day participated, among them, Beethoven, Weber, Rochlitz, Marx and Hummel. Abbé Maximilian Stadler, friend of Mozart and adviser of his widow, and at that time nearly eighty years of age, was greatly incensed by Weber's criticism of the music, which he so much esteemed, and gave valuable testimony to the fact that much of the work was Mozart's own. All sorts of evidence was offered, much of it later proved false or hasty, and both sides of the question had many adherents. Süssmayer was silent, for the excellent reason that he had died in 1803, at the age of thirty-seven. But difficult to understand was the silence of the widow, now Madame Nissen, when all Germany was clamorous with the dispute she might have settled with a word.

The affair accomplished two things. The first was the discovery of parts of Mozart's unfinished manuscript, which, strange to say, his widow had spread broadcast, those who had them in their possession sending them in to Weber. In the second place the Abbé dispelled the incognito of the unknown patron, who was Count Franz von Walsegg of Stuppach, an indifferent musician, ambitious to be regarded as a great composer, and in the habit of claiming as his own the works of others. Upon the death of his Countess in 1791, he determined to honor her memory and perpetuate

his own by producing as his composition the finest requiem to be had for money. Like Handel's Duke of Chandos, he had excellent taste in composers. Dec. 14, 1793, the "Requiem," copied in his own hand and signed with his name, was performed. The mysterious messenger was his steward, Leutgeb. After Count Walsegg's death the original manuscript was discovered among his effects and it, together with the afore-mentioned fragments, is now safely housed in the Imperial Library in Vienna.

The question remains, how much did Mozart write, and with it the depressing conviction that we shall never know. The fact that Süssmayer copied most of it has complicated matters, together with a similarity sufficient to defy experts in the handwriting of the two composers, which is revealed by an inspection of Süssmayer's other manuscripts. When to this is added the circumstances that the whole proceeding was grounded in duplicity; that everybody promised silence and was only partially successful in keeping it; that many attempts were made to cover tracks with doubtful statements, the resulting entanglement is impossible to straighten and leaves Mozart as the only one whose position is tenable.

From interior evidence presented by the work itself, there exists a disposition to believe that Mozart is essentially the composer of the whole, and this position is reinforced by the knowledge that Süssmayer had been thoroughly acquainted with his ideas, had heard him play parts of the "Requiem" on the piano before his last illness; and had access possibly to sketches (urschriften) of the unfinished parts.

Pole makes the following division:

A. Portions known to be entirely Mozart's:
   No. 4. Requiem and Kyrie.

B. Portions known to be essentially Mozart's:
   No. 2. Dies Iræ.
   No. 3. Tuba mirum.
   No. 4. Rex tremendæ.
   No. 5. Recordare.
   No. 6. Confutatis.

No. 7. Lacrymosa, (part of) namely, the first eight bars.
No. 8. Domine Jesu.
No. 9. Hostias.

C. Portions in which it is not known that Mozart had any part at all:
No. 7. From the ninth bar to the end.
No. 10. Sanctus.
No. 11. Benedictus.
No. 12. Agnus Dei.

The "Requiem" begins as usual with the Introit, the solemnity of the utterance of the "Requiem æternam" ("Eternal rest") being intensified by the combination of bassoons, basset horns and trombones which accompanies it. This quality is mitigated at "Et Lux perpetua" ("and light everlasting") and the movement becomes fairly triumphant at the close. The phrases conveying the ejaculation, "Kyrie eleison! Christe eleison!" form the two themes of a double fugue described by Jahn, as "the first strong and firm, the second agitated and impulsive."

In the hymn "Dies Iræ" occur some of the finest portions. The first verse is as usual given as a chorus in which all the voices enter for the first time — and proceed together to the end, except when they divide for a touch of realism, the basses exclaiming "Quantus tremor est futurus" ("Oh, what trembling there shall be"), and the other voices making wailing response with the words, "Dies Iræ, dies illa" ("The day of wrath, that day"), expressive of the terrors of the last judgment. The "Tuba Mirum" with trombone cantabile is written for solo voices, which ultimately unite into a quartet. It is possibly the least distinguished portion, being secular and a somewhat inadequate interpretation of the sense of the text. This is followed by the magnificent chorus, "Rex tremendæ majestatis" ("King of dreadful majesty"), with quadruple canon, which ends in the prayer "Salva me, fons pietatis" ("Fount of pity, save thou me").

The "Recordare" is written in the form of the "Tuba Mirum," the solo voices uniting into a quartet. Of this Jahn says: "The quartet in question is one of the longest and most elaborate movements in the 'Requiem,' and in its plan and arrangement, in the wealth and importance of its different motifs, in the delicacy of its detail, and the spirit which breathes from it throughout, it is perhaps the finest of them all; nor it is too much to say that no more beautiful and noble piece of music of the kind has ever been written." Several solos occur in it, and the instrumental part consists of an independent fugue, which bears evidence to Mozart's great contrapuntal ability.

The beautiful, pathetic "Confutatis" is arranged to be sung antiphonally by men's and women's voices, this means being taken to contrast "the torments of the damned with the hopes of believers." We now reach the "Oro supplex" ("Suppliant prayer"), one of the sublimest portions of the hymn, a prayer to which has been ascribed "unearthly harmonies." Again, to quote from Jahn, "Involuntarily we bow before the declaration of a mystery which no mouth may utter; irresistibly impelled by the stream of harmony, we feel our spirits loosed from the bondage which has held them, and born again to life and light; we feel a breath of the immortality which had already touched the brow of the master as he wrote."

"The Lacrymosa," beginning gracefully and delicately moves to an impressive crescendo. It is one of the most beautiful portions, and yet Mozart is said to have written but eight bars. All are familiar with the story of the singing of this portion at which the dying man broke into sobs, but it seems to occur to no one to wonder why it was thought worth while to begin this fragment, if, indeed, it were a fragment. The offertory is of conventional character, containing the inevitable fugue.

"The Sanctus" is brief and of dignified character; the "Benedictus" is an elaborate and pleasing quartet. Of the lovely, serene "Agnus Dei," Marx declares; "If Mozart did

not write this — well! Then is he who wrote it a Mozart." The mass closes with a repetition of the fugue of the opening "Kyrie."

Mozart's achievements did not lie in the invention of new forms, but in investing with supreme beauty those which already existed, and if there is any possible criticism of this exalted work it will be directed at the occasional traces of formalism discernible.

Few works, however, have received such unstinted eulogy. What is said of it by the Russian critic Oulibicheff is illustrative of the kind of esteem in which it is held: "Nothing approaches the effect of this music, if I may judge from my own feelings — it is beyond everything else that music hath produced, if I may judge from the number of listeners whom it has, with an inexplicable power and independent of all surroundings, religiously influenced . . . an auditor entirely incapable of judging a piece of church music as a work of art may feel it strongly as a faithful Christian utterance. . . . No one is deceived about its meaning. It means God, Death, Judgment, Eternity. Neither is it necessary to be a Catholic, nor to understand Latin, in order to realize its meaning."

The "Requiem" has been sung on the anniversaries of the deaths of many distinguished men, among them those of Beethoven and Weber. In America it was first heard Jan. 18, 1857, when it was given at Boston by the Handel and Haydn Societies.

BEETHOVEN'S MASS IN D MAJOR

Sometimes a great work stands out alone, reflecting little of the author's personality, or of the circumstances which surrounded him at the time of its creation. Others, acting like magnets plunged in particles of steel, hold about themselves many charactertistics, many eloquent incidents in his career.

To know the story of Beethoven's "Mass in D Major" or "Missa Solemnis" is to touch his history at many points, and to see his tubulent nature in its most vivid aspect. It is a work "born of his life." Among the vocal compositions of Beethoven, the opera "Fidelio," the "Ninth" or "Choral Symphony," and the "Mass in D" take highest rank. Beethoven called the last named his most finished and successful work, and that, too, when "Fidelio" had long been before the public, and the other was nearly completed. And with the single exception of Bach's "Mass in B Minor" no other work of the kind assumes the magnificent proportions sufficient to take its place beside it.

Beethoven wrote another mass, that in C, in 1807 at the commission of Prince Esterhazy, but this is quite overshadowed by the second. The idea of writing the later mass came to him in 1818 when he learned that his friend and pupil, the Archduke Rudolph, was in the autumn of the following year to be installed as Archbishop of Olmütz.

Beethoven was at this time living in Vienna, and the deafness which had been creeping upon him for twenty years had become almost total. It was shortly after the death of his brother Casper, when his desire to possess and benefit his nephew Carl and to keep him from his mother, whom Beethoven in his dislike referred to as the "Queen of Night," had become his dominant passion. Always clutching for some object upon which to lavish the affection which lurked under the forbidding exterior, he at last seized hungrily upon this, as it proved, unworthy object. There were periods during the composition of the mass when Beethoven's small pension was almost the only source of revenue and he sometimes dined meagerly on a few biscuits and a glass of beer.

Beethoven plunged into the composition of the "Mass" with all the strength of his great will. To no other work does he seem to have brought such earnestness and concentration, even secluding himself from the world that he might more thoroughly devote himself to it. And as much as "Fidelio" was worked over, the "Mass in D" seems to have exceeded it in this respect. His friend and biographer, Schindler, declares that he seemed like one possessed while writing the "Credo" and the "Benedictus."

While he was working upon the famous fugue of the former, Schindler and another friend went to call upon him at Baden. It was four o'clock in the afternoon. The doors were closed, but inside they heard the object of their pilgrimage "singing, howling, stamping" at the work of composition. Schindler declares the effect to have been "almost horrible." When they had waited awhile, probably fearful to disturb him in the throes of creation, the door opened and Beethoven stood upon the threshold haggard, sick and miserable. "Pretty doings here; everybody is gone, and I have not eaten a morsel since yesterday noon," he said. He had worked half the night and forgotten his meals, and the servants, out of patience with his irregular habits, had gone away.

In 1819 he wrote to the Archduke: "The day when a High Mass of mine is performed in honor of the solemnities of Y.R.H. will be the most delightful of my life, and God will enlighten me so that my poor abilities contribute to the splendors of that solemn occasion." And as late as August 31 of that year a letter to his distinguished patron contains the paragraph: "I hope, however, to be able to finish the mass, so that it can be performed on the 19th, if that day is still fixed. I should really be in despair were I prevented by bad health from being ready by that time." He must have become so engrossed that he forgot to finish it, or perhaps his ideals had grown too great to sacrifice to occasion. At any rate the ceremonies were more than two years past when the "Mass in D" was finally completed. He was no Handel to make the world gape with his speed. Achievement was with him a matter of incessant toil and determination, and though he worked continually and lived almost twice as long as Mozart he left only about half as much composition. His activities during the four years of the composition of the mass were, however, not limited to it. Once he found relaxation in the writing of a set of waltzes for playing at tavern balls, the scores of which have been lost. There were numerous other works, among them the "B flat Sonata" and the beginning of the illustrious "Choral Symphony."

These years were years of much unrest and many changes. He removed to Mödling, where he spent parts of 1818 and 1819, and here his domestic affairs seem to have been in fearful disarray. As a housekeeper Beethoven was notoriously unsuccessful, and his trials in this line seem now to have reached a climax. The spectacle of this Titan of genius grappling fiercely but disgustedly with the servant problem is at once immeasurably tragic and amusing. An episode of the removal to Döbling in 1821 must have further confirmed him in his attitude of distrust toward female "help." The terrible discovery was made that the first movement of the mass, the "Kyrie" had been lost. Beet-

hoven fumed and stormed, but, joyful to relate, a few days later the "Kyrie" came to light. The housekeeper had recognized utilitarian qualities in the large sheets of paper and had used them for wrapping such articles as footgear and kitchen utensils, most of them being torn in two. After the wrath caused by the mussy condition of his beloved score had somewhat abated, the humor of the thing appealed even to Beethoven.

When he had finished the mass he did not try to sell it to a publisher, although he had an advantageous offer. He had conceived the plan of asking the various European Courts to subscribe for it at fifty ducats a subscription. This was not eminently successful, except that it enabled him to retain the ownership. Many delays and quantities of red tape were entailed, and the letters of 1822 and 1823 are full of references to negotiations. Only four sovereigns lent their patronage, the Emperor of Russia and the Kings of Prussia, Saxony and France. Other subscribers were Prince Radziwill of Posen, and the Cäcilienverein of Frankfort-on-the-Main. The King of Sweden did not as much as answer his letter, and the same is true of Goethe, whose recommendation to the Grand Duke of Weimar he had asked; and although Beethoven was usually a very William Tell when it came to saluting the Gessler hat of autocracy, these instances seems greatly to have hurt and humiliated him.

It is very characteristic that when Prince von Halzfeld asked him if he would not prefer a Prussian order to the money, Beethoven in the laconic manner of the Raven reiterated "Fifty ducats." The King of France sent him in compliment a heavy gold medal with his portrait on the reverse, and Beethoven was especially pleased, because he believed he could see in this the intercession of Cherubini, for whom he had great admiration and regard. Not until 1825 did he finally sell his rights in the mass to Schott for one thousand florins.

On May 7, 1824, the "Kyrie," the "Credo" and the "Agnus Dei" of the "Mass in D" together with the "Ninth Symphony" were produced for the first time at a memorable

concert in Vienna, the only fly in the ointment being the fact that owing to clerical censorship the parts of the mass were announced as hymns and sung with German words.

"Never in my life did I hear such tempestuous and at the same time such hearty applause. Yet, strange to say, the man who was the cause of it all again turned his back to the enthusiastic audience. At this juncture, the happy thought occurred to Unger to wheel Beethoven about toward the audience, and to ask him to notice their applause with the waving of hats and handkerchiefs. He testified his gratitude simply by bowing, and this was the signal for the breaking forth of a jubilation such as has scarcely ever before been heard in the theatre, and which it seemed would never end. The next day, we read in his conversation leaves, what some one said to him: 'Everybody is shattered and crushed by the magnitude of your works.'" the above is part of a description of the event in Nohl's biography of Beethoven.

A short time before this, however, the first complete performance of the mass was given in St. Petersburg. In this country the colossal work was first heard May 3, 1882, at the Music Festival in New York under the direction of Theodore Thomas.

"It is gigantic, elemental, Mount Athos hewn into a monument, scored at the base with fissure and landslip, rising through cloud and tempest beyond the reach of human gaze." Thus W. H. Hadow sums up the Beethoven "Mass in D," and it would seem that in no smaller terms could this colossal work be described. In its seriousness and grandeur it conveys a tacit reproach to the authors of those theatrical works which a little while before it had been in vogue in the Catholic Church. Owing to the vast vocal demands it makes its performance is of very infrequent occurrence. Herein Beethoven is again accused of treating the human voice as an orchestral instrument. Henriette Sontag and Caroline Unger, who sang at the brilliant Vienna performance, found the solos in the "Mass" almost impossible and begged Beethoven to change them, but he was unmoved by all entreaty.

The opening movement, the "Kyrie" in D major, is grave and solemn, of ineffable tenderness and religious feeling. Upon the manuscript in Beethoven's handwriting are the words: "From the heart! May it go back to the heart!" The "Gloria" is as usual divided into several sections, among which the larghetto "Qui Tollis" stands out in contrast by reason of its quiet and tranquil character. The "Gloria" reaches its climax with the fugue on the words "in gloria dei patris," and ends with a return to the vigorous opening, the voices giving a final shout of praise after the cessation of the instruments. Greatest in interest, perhaps because of the more various possibilities of emotion presented by its subject matter is the "Credo." This is in several sections but unity is preserved, one means being the singing of the word "Credo" always to the same phrase. "The Credo" reaches its highest points in a fairly overwhelming whole in the "Incarnatus" and "Crucifixus," and especially in the great concluding fugue, "Et vitam venturi," which when its turbulent course is run ends in a passage of tranquil solemnity.

"The Sanctus" consists of three short sections, all in D major. "The Benedictus" in G major is a slow movement through which a stream of violin melody makes its way like a rivulet through a meadow. Nowhere else in the work is there encountered a page of such serene loveliness. Wagner knelt before the "Benedictus" when he wrote the descent of the Holy Grail in "Lohengrin."

The final section, the "Agnus Dei," is treated, according to the conventional manner in two parts: the first an Adagio in B minor, the second on "Dona Nobis" in D major and Allegretto vivace. Beethoven has never been more truly dramatic than when into this "Dona Nobis," he puts a wonderful passage for trumpets and drums in order to bring peace into contrast with war. Above it he has inscribed "a prayer for inner and exterior peace."

CAMILLE SAINT-SAENS. 1835-

One of the foremost composers of France, who has been called the Dean of the French School, and is perhaps the most versatile of the modern musicians.

As a composer of concert, chamber and oratorio music, Saint-Saëns has earned world wide fame, and he is the first Frenchman who has been able to compete successfully with the German composers on their own ground.

The sacred opera, "Samson and Delilah," has of all his works received the most general recognition and is considered his masterpiece.

BERLIOZ'S REQUIEM

Hector Berlioz's "Requiem Mass," usually known in France as the "Requiem of General Damrémont," was composed in 1836 and 1837 at the order of M. de Gasparin, Minister of the Interior, it being purposed to honor the memory of the victims of the three days' Revolution of July, 1830. M. de Gasparin had been taken with the idea of setting aside a sum of money annually for the recompense of some French musician who should be chosen to write a great religious work. He was succeeded, however, the following April by M. de Montalivet, who evidently did not share his predecessor's desires for the encouragement of art, and rehearsals of the mass were already commenced, when it was decided to have the ceremony of July without music. It looked much as if Berlioz would be the victim of the evil fortune which so often beset him, for he found it impossible to collect from the government even the money representing the expense to which he had been put in the preparation of the mass. In October, however, there came news of the taking of Constantina in Algiers, and it was planned to honor with a service the memory of General Damrémont and the French soldiers who had fallen during the siege. For reasons of economy it was decided to give Berlioz's "Requiem," since it was already written, this some-

what to the chagrin of the older and more illustrious composers. The memorial was held December 5, at the Church of the Invalides in Paris. Of his "Requiem" Berlioz himself has said: "If I were threatened with the annihilation of my entire work with one exception, it is for the "Messe des Morts" that I should demand mercy." And this was after "The Damnation of Faust," "The Trojans," and "Romeo and Juliet" had been written.

This strikingly original work was warmly received. Somewhere the composer speaks of "the princes, peers and deputies, the French press, and an immense crowd" who came to hear it. Writing shortly after to his great friend, Humbert Ferrand, he makes evident his almost childish gratification in the triumph of his work, saying among other thins: "The 'Requiem' was admirably played; its effect upon the majority of the audience was terrible; the minority, who neither felt nor understood it, do not quite know what to say; the newspapers as a rule, except Le Constitutionel, Le National and La France, on which I have determined enemies, have been most favorable. . . . It is a success which popularizes me, and that is the great point. It produced a tremendous impression upon people of diametrically opposite feelings and constitutions. The curé of the Invalides shed tears at the altar for a quarter of an hour after the ceremony; he wept as he embraced me in the vestry. When it came to the last judgment, the startling effect produced by the four orchestras and the eight pairs of kettle-drums accompanying the Tuba mirum was beyond description; one of the choristers had a nervous seizure. In truth its grandeur was terrible."

The fierceness of his struggle with the world, the rough fun made at his expense by the wits and caricaturists of Paris, the frightful causticity of the critics, may have served to make Berlioz unduly suspicious. At any rate, when "Just at the one bar when the conductor's motion is absolutely indispensable" (in the "Tuba mirum"), Habeneck, the orchestra leader, put down his baton, calmly took out his

snuff-box and proceeded to refresh himself with snuff. Berlioz who, with what he calls "habitual mistrust," had stationed himself back of him, watching his every move, sprang forward and saved the day by himself taking command. Berlioz could not see in this incident anything but an indication that Habeneck had sold out to his enemies, among whom he numbered the much respected Cherubini.

In due time Berlioz received from the government four thousand francs and with this new wealth he found himself able to abandon the journalistic work with which he had pieced out a scanty income from his music and to make the German tour of which he had long dreamed.

The "Requiem" of Berlioz is rarely performed in the church service, the magnitude of its orchestral demands being one reason, and as his biographer, M. Adolphe Jullien, gently suggests, "It is so singular as a religious composition, but so admirable, so moving as a dramatic conception." Truly, Berlioz was one of the most original of musicians, and he fought gallantly against the formalism into which the music of his day was settling. From the depths of his heart did he write, "Modern music can be compared to the antique Andromeda. On the shores of a boundless sea whose waves are constantly breaking over her beautiful feet, fettered to a rock, she waits for the conquering Perseus to rend asunder her chains, and destroy the monster Convention, whose jaws threaten her with their poisonous breath."

But Berlioz knew no "happy medium" and scorned the middle ground, being by nature predisposed to exaggeration; and this does plainly appear in the "Requiem." His orchestral ambitions stopped at nothing short of the largest orchestral score in existence, the "Requiem" being designed for chorus, one principal orchestra, four small supplementary orchestras of brass instruments, and an independent band of instruments of percussion. All this was prepared against the amazing "Tuba mirum," of which it has been said that "no such volume of sound had been heard in Paris since the taking of the Bastile." But if any one should be forgiven

for his daring surely it is Berlioz, who knew all there was to be known about the attainment of orchestral effects.

In his aggressive originality Berlioz even refused to follow the usual division of the mass, and omitted some parts. His division into ten numbers is as follows: I., Requiem æternam; II., Dies Iræ; III., Quid sum miser; IV., Rex tremendæ; V., Quarens me; VI., Lacrymosa; VII., Offertorium; VIII., Hostias; IX., Sanctus; X., Agnus Dei. The first chorus, the beautiful and solemn "Requiem æternam," is perhaps the number least to be challenged by the musician. It is in contrapuntal style, formed upon the three melodies accompanying the words, "Requiem æternam," "Tu decet hymnus," and the "Kyrie." In the latter the chant of the sopranos is responded to by the basses and tenors in unison. The "Dies Iræ" with its five divisions is fairly theatrical in tone. The first contains the sensational "Tuba mirum," of which mention has been made before. To achieve this picture of the "Last Judgment" all the volcanic imagination of the composer had been loosed. Heine said such music reminded him of primeval monsters and fabulous empires. The critics made unkind allusions to "a well organized charivari," and Berlioz, adept in picturesque and extravagant literary phrases himself, speaks of "a cataclysm of sinister harmonies."

Some one says of his forces: "An immense number of bowed instruments, the wood wind doubled, trebled, quadrupled, a tempest of rolling drums and clashing cymbals, and at each corner of the stage a blare of brazen instruments which carry as from the four winds of heaven, their ringing, shattering trumpet calls." To this stupendous clamor there succeeds like the cooing of doves after a tempest the subdued lamentation, "Quid sum miser," for tenors and basses, marked on the score to be sung "with an expression of humility and awe," and accompanied only by the English horns, the violoncello, and the bassoons. The two numbers following afford a similar contrast, the loud and aggressive "Rex tremendæ" being followed by the quiet supplication

"Salva me." The "Dies Iræ" ends with the "Lacrymosa," exquisite in its melodic beauty and almost as questionable on the score of devoutness as parts of Rossini's "Stabat Mater." The offertory is one of the most original and at the same time satisfying of the numbers. It is by no means brief, but throughout the voice part consists of a single phrase of two alternating notes, A and B flat, charming variety being secured by the instrumentation, which is rich and glowing. Schumann, listening when Berlioz conducted the Leipsic performance, broke his habitual reserve to exclaim: "This offertory surpasses everything," and Wagner remarked with admiration, "If a man cares to be hypnotized musically, here is his chance." In the majestic "Hostias et Preces" is exploited another of the eccentricities of Berlioz, the chords of the accompaniment being played alternately loud and soft by the surprising combination of three flutes and eight trombones. We encounter in the "Sanctus" the only solo in this essentially choral work. This is for tenor with responses by the sopranos and altos and terminates in a jubilant "Hosannah in Excelsis." This number is the most popular one of the work. The final number, the "Agnus Dei," is a beautiful chorus for male voices in which the unique combination of flutes and tenor trombones is again heard, and the whole closes with a splendid fugued "Amen."

"The Requiem," published in 1838, was respectfully dedicated to Count de Gasparin. Its American premier took place at the May Festival, held in 1881, at the Seventh Regiment Armory in New York, Dr. Leopold Damrosch conducting.

ROSSINI'S STABAT MATER

This celebrated hymn was written about the close of the Thirteenth Century, and is probably the work of one Jacobus de Benedictis, a Franciscan monk. It gets its title from the opening words, "Stabat mater dolorosa" ("The mourning mother was standing"), and describes the lamentations of the Virgin Mary as she stood beside the cross upon which her son was crucified. In the Roman Catholic service this hymn of the Virgin Mary at the crucifixion is sung after the Epistle on the Feasts of the Seven Dolors of the Blessed Virgin, on the Friday before Good Friday, and on the third Sunday in September.

This well known hymn has been set to music by many renowned composers, chief among whom may be mentioned Palestrina, Pergolesi, Haydn, Steffani, the Bohemian musician Dvořák, and Rossini. Pergolesi's, which is written for two voices with a musical accompaniment, is the most celebrated for church service, but of all distinguished musical settings of the "Stabat Mater," none is more famous than that of Gioacchino Rossini, a work well calculated to win a world always childishly grateful for pure ear-delighting melody, and preferably melody from which the sensuous is not absent. In this case the solemnity of the subject which is not promiseful of brilliance and voluptuousness gives the result something the aspect of forbidden fruit, which is proverbially pleasant.

Rossini's "Stabat Mater" has a romantic history. In 1829 at the age of thirty-seven, this most picturesque figure in the gay and glittering history of Italian opera, suddenly, and without apparent reason, severed his connection with the stage, and this connection he made no effort to resume in the many remaining years of a long life. These years were almost without musical activity save for the composition of the "Stabat Mater," and an almost equally celebrated "Messe Solennelle." The former was written in 1832. In that year Rossini, who was traveling in Spain, was prevailed upon by Señor Aguado, a prominent Spanish banker, whose friendship he made there, to write a "Stabat Mater" for the Abbé Varela (Don Francisco Fernandez Varela). Rossini consented to write the work and to dedicate it to the Abbé, but with the understanding that it was not to be made public. Two months later it was begun at Rossini's home in Bologna; but when part of the numbers were done, the composer became seriously indisposed and asked his friend Tadolini, vocal conductor of the Théâtre Italien of Paris, to finish it. Before Tadolini had quite done this, however, Rossini recovered and finished it himself. The "Stabat Mater" was sent to Spain, the composer receiving in recompense a snuff-box valued at five thousand francs; and the matter seems for the time to have been forgotten even by Rossini. Nine years afterward the Abbé Varela died and Rossini was soon after startled by the announcement for publication of a "Stabat Mater" by himself, and investigation brought to light the fact that the Abbé's heirs had sold the work for two thousand francs. Rossini at once entered suit for the copyright, declaring that they had sold property he had merely dedicated to the Abbé Varela and of which he had reserved the right to publish when he saw fit. The circumstance disturbed him a good deal, for four of the numbers were not his own, and he knew that the very simple proportions to which he had purposely reduced the orchestra would scarcely satisfy the public, of whose opinion he was not careless. With characteristic facetiousness he reinforced the protest of his lawsuit by

private declarations that he would pursue to death any publisher who persisted in this knavery.

The matter caused a great sensation in Paris, for the fame of "Guillaume Tell," at first received so coldly, had been steadily growing, and Rossini by no means was forgotten in his retirement. During the legal proceedings a copy of the work was procured, and the six Rossinian numbers were given Oct. 3, 1841, at the salon of Mr. Henri Herz, before a small company of distinguished artists and leading representatives of the press. M. Th. Labarre presided at the piano, the chorus was directed by M. Panseron and M. Girard, and the soloists were Mme. Viardot-Garcia, Mme. Labarre, M. Alexis Dupont and M. Géraldy. Everybody was delighted, and as the brothers Escudier put it in their biography; "The next day all Paris knew Rossini had composed a new masterpiece." These brothers graphically describe the suspense and breathless curiosity of the town over the fact that there existed a religious composition by the author of "Guillaume Tell," which but fifty persons at most had heard.

At last Rossini won his action, replaced the four pieces of Tadolini by four of his own, strengthened the orchestral parts, and sold the rights of performance for a prescribed time to the Escudiers for eight thousand francs, they in turn selling it to the Théâtre Italien for twenty thousand francs. Our biographers relate in somewhat aggrieved fashion that even now the "Stabat Mater" was not destined for a career of unadulterated peace and prosperity, the combat being transferred to the arena of the critics, some, "a weak minority, pretending that it was not religious music." "Oh these sanctimonious ones! exclaim the brothers in disgust, "Give them, these stubborn Puritans, their plain-song with serpent accompaniment!"

But the battle is still waged about Rossini's "Stabat Mater," although the "weak minority" of doubters has been swelled to a mighty host who, while they frankly acknowledge their enjoyment of the music as music, question its appropri-

ateness to the text and are fearful that its gayness, its brilliant loveliness and sensuousness is the reverse of reverent and religious, which is doubtless what Edwards refers to as "the gloomy, church-warden point of view." There have always been many eager to defend the "Stabat Mater." Conspicuous among them is the poet Heine, who appeared in the Allgemeine Zeitung in 1842 in a long and impassioned article from which the following is an extract: "As among the painters, so among the musicians, there is an entirely false idea as to the proper manner of treating religious subjects. Painters think that in truly Christian subjects, the figures must be represented with cramped, narrow contours, and in forms as bleached and colorless as possible. . . . The true character of Christian art does not reside in thinness and paleness of the body, but is a certain effervescence of the Soul, which neither the musician nor the painter can appropriate to himself either by baptism or by study; and in this respect I find the 'Stabat' of Rossini more truly Christian in character than is the 'Paulus' of Felix Mendelssohn Bartholdy, an oratorio which the adversaries of Rossini point to as a model of the Christian style."

Perhaps after all it is a good deal to ask of this incomparable master of opera buffa that he should be doleful or even serious. He certainly did not lose his individuality in his "Stabat Mater," which the world in general still delights in hearing as much as it did in the Mid-nineteenth Century.

Nearly every number of this most operatic "Stabat Mater" is generally familiar. The work opens with an orchestral prelude of brilliant character, to which succeeds the fine opening chorus, "Stabat Mater Dolorosa." Among the most terrestrial of the numbers is the next, the famous tenor aria, "Cujus Animam," whose value from the viewpoint of the professional singer has made it familiar as a concert piece. Upon this ensues the lovely, but much embellished soprano duet, "Quis est homo," closing in frankly theatrical fashion with a cadenza. This number was sung by Patti and Alboni at Rossini's funeral at the Church of the Trinity, Paris, Nov.

21, 1868. Far more congruous is the bass aria, "Pro peccatis," in which Rossini seems to find for a moment the religious spirit.

Following these are a fine unaccompanied chorus and recitative, "Eia Mater fons amoris;" the beautiful quartet, "Sancta Mater;" and the soprano cavatina, "Fac ut Portem." The climax is reached in the splendid "Inflammatus," a soprano obbligato with choral accompaniment. A brilliant vocal part designed for a marvelous voice, a rich and changing choral background, together with a charming orchestral accompaniment combine in gloriously beautiful effect, but an effect which by no means reflects the spirit of the words. These enchanting strains give place to one of the most meritorious of the numbers, the unaccompanied quartet, "Quando Corpus Morietur." An elaborate fugued "Amen" concludes this celebrated work.

Its first public performance in the new form was given at the Salle Ventadour Jan. 7, 1842, the chief singers being Grisi, Albertazzi, Mario and Tamburini. "Toute Paris" was in transports of enthusiasm. The name of Rossini was shouted in the applause, and a demand was made for the repetition of three pieces, the "Pro peccatis," the unaccompanied quartet, and the "Inflammatus." It was heard many times thereafter in that season.

GOUNOD'S MESSE SOLENNELLE

That the musician of love and of lovers, who has given to the opera such amorous music as that of "Faust" and "Romeo and Juliet," should have divided his heart equally with the Church, is a paradox about which the world has had much to say. It is almost the same paradox which Liszt presents in himself; and Huguez Imbert characterizes them both somewhat unfairly as emulators of Tannhäuser seeking to view the mysteries of Venusberg, and, having tarried there, making haste to gain pardon by contritely prostrating themselves before Mary.

Gounod's inclination toward the Church, however, was very sincere and of long standing. It is said that when at twenty-one years of age he won the Grand Prize and went, as was customary for several years' residence at the Villa Medici in Rome, he had the score of a mass in his pocket. At any rate, his first publicly performed work was a mass, heard May 1, 1841, at the Church of San Luigi di Francesi. In Rome he diligently studied Palestrina, to whom he afterward gave a long loyalty. For some time after his return to Paris it was believed, and probably most of all by Gounod, that he would eventually enter the priesthood, and to this end he took a course in theology. In fact, upon some of the work composed by him at this time his name was printed as

Abbé Gounod. He wavered, however, for several years, and finally came to the conviction that he was unfitted for the life he had been contemplating.

Saint-Saëns, his great admirer, draws attention to the circumstance that, although Gounod wrote masses and motets all his life, it was at the beginning of his career with the "St. Cecilia Mass" and at its close with the "Redemption" and "Mors et Vita" that he rose to his greatest heights. It cannot be at all astonishing, that his largest musical undertaking at this time was a mass, the celebrated "Messe Solennelle in G," or "Mass in honor of St. Cecilia."

On Jan. 13, 1851, when the mass had not yet been heard in Paris, it was arranged to give a concert at St. Martin's hall, London, four pieces of Gounod's including the ecstatic "Sanctus." With the works of this comparatively unknown young man were associated the "Frost Scene" of Purcell and "The First Walpurgis Night" of Mendelssohn. England, which was many years later to give such sympathy and appreciation to his oratorios, brought this same spirit to his "Sanctus." People and press were loud in their acclaim, and an article which appeared on the 18th of the month in the Atheneum was copied in the Paris papers, and did a great deal toward arousing the interest of Gounod's countrymen. A part of the tribute is as follows: "Within our critical experience we do not recollect any first appearance under parallel circumstances. The first execution of music, new in style, by an untried composer totally unknown to fame — in the presence of an audience entirely strange, and largely made up of musicians and artists, home and foreign, very few of whom, by possibility, could have any partialities for a total stranger, make up a case of ordeal at once more sudden and severe than most recorded in the history of Art. The success was decided, and as was said by a veteran musician near us, more habituated to listen than to praise, marks the commencement of a new career in music. . . . The 'Sanctus' from a mass — a longer and more important composition — is the work by which Mr. Gounod's success was assured. In its

ordinance and treatment this 'Sanctus' is original and beautiful. It commences with a solo for the tenor, the first strain of which is separated by the orchestra, the chorus being merely subordinate. Then comes the second part of the solo, after which an admirably contrived crescendo leads back to the original theme, delivered with a pompous and jubilant fortissimo, for which the nave of St. Peter's at Rome would not be too large. The 'Benedictus' is treated in the old style of ecclesiastical chant for soprano solo with organ only, the strain being afterwards repeated in chorus; the composition winding up with the usual return of the 'Hosannah,' on its repetition strengthened by increase of force in the orchestra. To return to the melodic idea of this work: we recollect no melody simpler and sweeter in cantilena or loftier in its tone than that of the 'Sanctus.' With a fulness of symmetrical beauty, justifying the old poet's epithet of 'ravishing,' is combined a devotional fervor and dignity which render the strain totally inapplicable to any secular purpose. We are not reminded of any other composer, ancient or modern, by form, phrase, or chord. The music is not new, if 'new' is to mean either flimsy or ugly — the music is not old, if to be 'old' is to be harsh or formal, to exhibit the hard scaffolding of science, behind which no beautiful structure exists. It is neither more nor less than the work of a thoroughly trained artist — and what is more, the poetry of a new poet."

Almost four years passed before, on Nov. 22, 1855, the "Mass of St. Cecilia" was heard in its entirety in Paris. It was the custom to celebrate the feast of St. Cecilia, the patron Saint of music, with the production of new compositions in the Church of St. Eustache. Several fine masses had preceded this one, among them being works by Niedermeyer, Adolphe Adam, and Ambroise Thomas, the two latter well known in opera. Gounod dedicated his mass to the memory of his father-in-law Zimmermann, former professor of the Conservatory, who had died Oct. 29, 1853. Tilmant directed the orchestra, and Gounod the chorus.

England's delight was repeated. It is related that M. Poirson, the aged principal of the College of St. Louis, who had often found it necessary sharply to reprimand the young Gounod for covering his copybook with notes and staves, went to listen back of a pillar of the church. He was overcome with pride and joy, and that evening Gounod received among his letters, one which read, "Bravo, dear man, whom I have known as child."

As Gounod's biographer, Pagnerre, states the case, "This composition is to the religious work of the master as "Faust" is to his operatic work," and sharing as it does the same popularity has done almost as much to spread his fame.

Le Journal des Débats for Dec. 27, 1855, gives a sketchy though enlightening idea of the work: "Gounod has plentitude, fecundity, largeness, grace, nobility, charm. He has the sense of liturgic things; and I shall say more, he is convinced; he believes! The Kyrie is a humble and touching prayer, full of religious emotion. It reposes upon a recurring movement for the violins which flows graciously beneath. The Gloria is the first I have heard which truly conforms to the sense of the text. I refer to modern composers, even to the most illustrious. The Credo is a capital piece of work, as it should be in all such compositions. M. Gounod has conceived the idea of writing the offertory for orchestra alone. It is a masterpiece of graceful melody, penetrating harmony, and exquisite instrumentation. The Sanctus yields in nothing to the other beautiful parts of the work. The Agnus Dei in the matter of execution and skill is excellent."

VERDI'S REQUIEM

In 1868 Rossini died, and Giuseppe Verdi, who with Rossini has done most to make Italian opera a brilliant institution, became imbued with the desire to have a requiem mass written in his honor. His idea was to make the work representative of national musical prowess, all the leading musicians of Italy, headed by the veteran Mercadante, to contribute to it. In a letter written Nov. 18, 1868, to Signor Tito Ricordi, the Milanese music publisher, he sketches his plan and especially designates that "no hand foreign to Italy or to art, whatever may be its worth, come to our assistance; without that condition, I at once withdraw from the association."

He also says: "The Mass should be executed in the Church of San Petronio at Bologna, which was the true musical country of Rossini. This Mass ought to be neither an object of curiosity, nor of speculation; but immediately upon its execution, it ought to be sealed and placed in the archives of the Lyceum of Music of Bologna, from which it should never be taken. Perhaps, however, an exception might be made for the anniversaries of Rossini, when our descendants might wish to celebrate it." Naturally, this romantic idea was received with delight by musical Italy. The original plan was improved upon and the stipulation made that the mass should be performed only once every century

in the Cathedral of Bologna on the anniversary of Rossini's death. The text of the "Mass of the Dead" was straightway divided into thirteen portions and distributed among thirteen composers, Verdi reserving the last or "Libera Me" for himself. Mercadante was, however, not represented, probably owing to his advanced age and feeble state of health.

In due time the thirteen musicians handed in their work and the mass was complete, but for some reason not quite made clear, the idea of producing it was abandoned, and the thirteen parts returned to their respective authors. It is generally believed that this was owing to the fact that the work utterly lacked unity, and was of such differing style and merit that no one was brave enough to make it public. Verdi had anticipated this, for in his letter to Ricordi he had said: "This composition (whatever may be the beauty of the separate pieces) will necessarily be deficient in musical unity; but, if it have defects on that account, it will suffice, nevertheless, to show how great is our veneration for the man whose loss the whole world deplores." Possibly it exceeded his worst expectations. Verdi's part came in some way into the hands of the Signor Mazzucato, who was so impressed with it that he implored him to write an entire requiem.

Five years later there died in Milan the distinguished poet and novelist, Alessandro Manzoni, author of the famous "I Promessi Sposi." He was the idol of all Italy and particularly of the Milanese, who had named a fashionable street and a theatre for him and complimented him in scores of lesser ways. Verdi, who had set some of his work to music, held him in much affection, and was deeply moved by his death. Not long after he made an offer to the Syndic of Milan to compose a requiem mass for Manzoni, to be performed at one of the churches in the city on the anniversary of the poet's death. The offer was gratefully accepted and Verdi was invested with authority to manage the affair as his wished, all expense arising to be met by the government.

Verdi went to France for the summer, and here the most of the mass was done, the composer utilizing his "Libera Me," written several years previously for the abortive Rossinian requiem. On May 22 of the following year (1874) the mass was performed at the Church of San Marco in Milan by a choir of one hundred and twenty and an orchestra of one hundred, Verdi conducting in person. Visitors came to hear it from all parts of Europe, and so deep was the impression made by its undeniable beauty, that there was a clamor for other presentations. Accordingly three were given in the Teatro della Scala, the first conducted by Verdi, who, after the "Domine Jesu," was presented with a silver crown upon a handsome cushion.

On June 4, a week after the presentations at La Scala, the mass was brilliantly performed at the Opéra Comique in Paris, and with it Verdi later made a triumphal tour of the principal cities of Europe. He was then in his sixty-second year, and the world marveled that anything so fine had been done by one of his comparatively advanced age. What would have been its emotions could it have known that eighteen years later the maestro would produce the opera "Falstaff," which many consider his masterpiece?

At the conclusion of the tour, Verdi returned to his homestead at Sant' Agata, where he lived quietly for many years in that retirement which was falsely believed to be final.

It must not be supposed, however, that the "Requiem Mass" of Verdi pursued the flowery path of unalloyed commendation. There were many criticisms, most frequent among them being that it smelled of the calcium and reflected the glare of the footlights; in short that it was not religious music. The Germans were particularly severe, probably owing to the fact that it is well nigh impossible for the German and Italian temperaments to understand each other. Hans von Bülow called it a "monstrosity," and implored the world to see the truth that it was only "an opera in ecclesiastical costume." Whereupon the question arises whether it has been given to any one to define "religious music," and

whether a work must be debarred because it does not fit into the mold of the "St. Matthew Passion," or of the "Messiah." As one champion pertinently points out: "He (Verdi) has written as an Italian Roman Catholic of today felt inspired to write and has made no pretense of attempting to write as a German Lutheran wrote over one hundred and fifty years ago." While Verdi has by no means been oblivious to the dramatic possibilities presented by the text of the mass, the "Manzoni Requiem" is not attended by the general distrust of its appropriateness to the solemn service which attends Rossini's "Stabat Mater." No one seems to doubt the sincerity of Verdi's devotion to the Church or that, as he says in a letter to the Lord Syndic. "It was an impulse of the heart, a tribute of respectful affection, the expression of my sorrow."

The Oxford History remarks: "The marvel under the circumstances is that the religious music should have so little of the histrionic or the theatrical about it."

The "Requiem" is manifestly of the "Aïda" period, the music being frequently similar in style to that of the opera which was written two or three years previously. It is melodically lovely, rarely expressive and admirable in workmanship.

Verdi divides the mass into seven parts. The first, the "Introit" and "Kyrie" for quartet and chorus, is treated with deep feeling, its finest portion being the melody "Et lux perpetua" ("The perpetual light").

The second part, the hymn "Dies Iræ," is treated in remarkably effective fashion. It is divided nine times. The first division is the "Dies Iræ" chorus of powerful, almost startling effect. The "Tuba Mirum" becomes a magnificent trumpet chorus, and following it is the "Liber Scriptus," a mezzosoprano solo, leading into a chorus and fugue. Probably the finest portion of the hymn is the adagio trio, "Quid sum miser," for soprano, alto and tenor. The fifth division is the quartet and chorus, "Rex tremendæ;" the sixth is the prayer, "Recordare," a duet for soprano and alto with

chorus; the seventh, a fine tenor solo, "Ingemisco;" the eighth, the majestic bass solo, "Confutatis;" and ninth and last, the powerful "Lacrymosa," for quartet and chorus.

The third part is the "Domine Jesu" or offertory, written for quartet. The fourth part, which is the "Sanctus," is a fugue for double chorus.

The "Agnus Dei" or fifth part is the gem of the work. It is a duet for soprano and alto and is treated in an extremely simple but original fashion. The duet consists throughout of unison phrases for the two women's voices, the soprano being written one octave above the alto.

The sixth part, "Lux æterna," is a trio for mezzo-soprano, tenor and bass; and the seventh and last part, "Libera Me," is that number written by Verdi for the requiem designed to honor Rossini. This is a soprano solo and chorus, after which the "Dies Iræ" and the introductory "Requiem æternam" are repeated in expanded form and the work closes with a majestic fugue, the best of those occurring in the work and affording in itself an astonishment to the friends of Verdi whom as the supreme melodist they did not expect to be gifted in counterpoint.

DVOŘÁK'S STABAT MATER

The years 1878 and 1887 bound the existence of the London Musical Society originated by Sir Joseph Barnby, the English musician and precentor of Eton. Had nothing else been accomplished by this organization than the presentation to the world in 1883 of Antonin Dvořák's beautiful "Stabat Mater" and the consequent recognition of the greatest of the Bohemian composers, the London Musical Society would have amply demonstrated its reason for nine years' being. The importance of the "Stabat Mater" may be gathered from the fact that nearly all commentators agree that it is the greatest and most spiritual of the musical works which have been offered to the glory of the Catholic Church since Verdi's "Requiem."

The "Stabat Mater" was composed some eight years previous to its English performance. Dvořák, then quite unrecognized, had brought to it that concentration with which he must have been marvelously gifted, for he completed it in six weeks, a feat, considering all things, almost commensurate with the famous composition of Handel's "Messiah." The Austrian Ministry of Instruction, to which Dvořák submitted the "Stabat Mater," did not consider it worthy of a certain grant of two hundred dollars, which had been offered for the encouragement of national composers. But Dvořák was well fitted by a previous education in difficulties to present a stiff

upper lip to adversity. He had offered dogged resistence to many apparently insurmountable obstacles from his early youth, when a parent, sharing the views of stern old Doctor Handel, tried to make him reject his musical ambitions for the career as village butcher and innkeeper, to which he desired him to succeed as eldest son, down through the abject poverty of his student days at Prague, which included a dreary space when he played upon the streets and could not borrow the four cents which would have enabled him to hear "Der Freischütz."

In a word, he was not daunted by the slight of the Austrian Ministry, and continued to compose with his usual energy. Quite early in his career, the obscure Dvořák sent some of his work to Brahms, who soon after was appointed one of the commissioners of the Austrian Ministry. It was Brahms and Joachim, the celebrated violinist, who played Columbus to the merits of the "Stabat Mater," the latter recommending it to England. But even before this, this nation, which was destined to make an idol of him, was watching the gifted Bohemian with interest. Two years previously, Joseph Bennett, the distinguished critic, observing the potency of his combined romantic freedom and love of strict forms, speaks of him as "a well ordered composer, though imaginative and bold," and adds:

."He is not one of those who ride Pegasus without a bridle, and allow the winged horse to ride whither he will in the realms of space. On the contrary, Dvořák, while not the slave of rule and method, submits to those laws of his art which have come down to him sanctified by the allegiance of all the great sons of music. To such men, progressive, yet conservative, we must look, and for their 'long continuance and increasing' we should hope and pray."

The London performance, March 10, 1883, aroused great enthusiasm for the shy and lovable, if unprepossessing, Dvořák, to whom the knowledge of his peasant extraction lent additional personal interest. His admirers invited him to come to England, and a year later (March 13, 1884) he

conducted the "Stabat Mater" in person at Albert Hall, and again in the fall of that year at the Worcester Festival. His personal direction is said to have added to a work as does that of few conductors, giving it many flashes of illumination, and above all lending the delightful "rubato," which the Slavs apply so effectively.

Dvořák became an important figure at succeeding choral festivals. For the Birmingham Festival of 1885 he was commissioned to write a cantata, the famous "Spectre's Bride" resulting. For the Leeds Musical Festival he composed "St. Ludmilla" in 1886, and for Birmingham the "Requiem Mass" in 1891. In this latter year the University of Cambridge gave to Dvořák the degree of Doctor of Music, the "Stabat Mater" being sung at the ceremony attendant.

Dvořák's exquisite gift of orchestration appears in the "Stabat Mater," and the freshness of his fancy, his passion for vivid color, for telling contrasts, for "wayward melodies" and varied rhythm is found to be perfectly compatible with the expression of profound and earnest piety. In truth, after a hearing of this truly reverent setting of the grand hymn of Jacobus de Benedictus, intuition tells that one not in utter sympathy with the service of the Church could not have written it, and many extraneous incidents are significant of the simple, almost childlike devoutness of the self-educated Bohemian peasant, who became the foremost representative of Bohemian music and one of the greatest of all modern musicians.

The old Latin hymn is in this case divided into ten numbers. After an orchestral introduction, in which appear the principal motives to be later developed, it begins with the quartet and chorus, "Stabat Mater Dolorosa," in which the text is taken as far as "Quis est homo." The anguish of Mary at the foot of the cross is depicted with a gloomy and tragic majesty, which has remarkable power to call forth answering emotions in the breast of the hearer. Herein are encountered several solo passages of intense feeling with choral answers.

The second number, "Quis est homo," is also a quartet, the theme being announced by the contralto, and followed in turn by tenor, bass and soprano. The counterpoint, both vocal and orchestral, increases continually in variety and elaborateness, finally working up to a tremendous climax, after which in the very impressive Coda, all the voices whisper the words "vidit suum" on the keynote against the chords of the wind instruments.

In the third number, "Eie mater," also choral, the composer illustrates his ability to expand the small musical idea (in this case one of two bars) in a style both scholarly and pleasing. The bass solo, "Fac ut ardeat cor meum" ("Cause my heart to burn"), forms the fourth number. A fine effect is secured by allotting the chorus which follows the bass solo to the women's voices, accompanied by the organ alone. The solo voice at its third and last entrance has a new subject, the old one being taken by the orchestra, which continues it until the end.

The choral setting of the stanza beginning "Tui nati vulnerati" is in smoothly flowing quaver passages in contrast to the other numbers. One of the most original of the series is the sixth number, "Fac me vere tecum flere" ("Cause me to truly weep with thee"). for tenor solo and chorus, preceded by a striking orchestral introduction. In this the theme is given out by the tenor and repeated by the male voices in three-part harmony with independent accompaniment.

The seventh number, "Virgo virginum præclara," a chorus designed for all the voices, contains the elements which work for popularity, but is none the less entirely artistic, and marked by simplicity, elegance and unaffected grace.

An instrumental passage preludes the eighth number, "Fac ut portem," a duet for soprano and tenor, in which the two voices respond to each other and are echoed in the orchestra.

The "Inflammatus et Accensus" is treated as an alto solo, and Dvořák, by the fashion in which he has combined two subjects of contrasting character, again shows himself to be a master craftsman.

The last number, "Quando corpus morietur," is a quartet and chorus which resembles the opening chorus, "Stabat Mater," constructed as it is out of the same materials. In this reflextion of the first chorus by the last, Dvořák follows the precedent of many great musicians such as Mozart (or Süssmayer) in the "Requiem," Rossini in the "Stabat Mater," Jommelli and Hasse in their Requiems, and Beethoven in the "First Mass." The hymn closes with a great contrapuntal "Amen."

The verdict of a London reviewer, shortly after its performance, in a word sums up the claims to greatness of this thoroughly original and individual creation. "The work is not only admirable as regards melody, harmony, and orchestration, but is a revelation of creative genius. . . . Of the many musical settings of the "Stabat Mater," not forgetting the severely grand one of Pergolesi, there is none which so admirably combines musical enjoyment with devotional sentiment as that of Antonin Dvořák."

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